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**ON MORAL IMAGINATION AND INDIGENOUS WISDOM:
HOW LEADERS APPROACH MORAL-ETHICAL TENSION
IN POST-MODERN BALI**

by

Alan James Yu

A dissertation submitted in partial fulfillment
of the requirements for the degree of

Doctor of Philosophy
University of San Diego

May 2015

Dissertation Committee

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ABSTRACT

Moral imagination can be defined as an act or process that involves the consideration of a moral-ethical tension and the generation of a novel and appropriate course of action that accommodates the situation. The purpose of this study was to understand *how, if at all, might Balinese leaders demonstrate moral imagination using their sociocultural values*. The following supporting research questions frame this study: (a) *What sociocultural values inform the process by which Balinese leaders approach moral-ethical tension?* (b) *What specific interventions are part of Balinese leaders' process in achieving their stated vision?* (c) *How, if at all, might the stated sociocultural values inform the process by which Balinese leaders develop and implement interventions?*

Through a series of 60-90 minute interviews, this qualitative cross-case analysis examined 13 Balinese leaders representing various professions. This study found a collection of sociocultural values that clustered into two main categories—*harmonic* values (subcategorized into *macroharmonic* and *microharmonic* values) and *dharmic* values. Macroharmonic values included having a relationship with nature, one's community, and God or spirit. In addition, experiencing internal harmony of one's thoughts, words, and actions as well as one's wisdom, motivation, and apathy were microharmonic values found to be of importance to leaders in this study. Dharmic values included having a reverence toward the traditional past; providing economic, cultural, and natural resources for future generations; and paying attention to karma pala, or the consequences one is creating through one's own actions in the world.

Findings from this study reveal that morally imaginative Balinese leaders from various professions intervened in their sociocultural system in three ways: (a) by developing creative practices related to their line of work, (b) developing creative spaces for transformation, and (c)

finding creative ways to construct relationships. Study findings also reveal that Balinese sociocultural values informed how leaders in this study perceived and intervened in their sociocultural context, established intentionality to accomplish difficult feats, involved others in their decision-making, and used supporting actions that sustained their creative decision-making and work process. This study offers deep insight into the interrelationship between sociocultural values and moral imagination from a unique indigenous perspective.

DEDICATION

This dissertation is dedicated with love to the Balinese—for their pursuit in the cultivation of beauty and wisdom—over the course of many centuries.

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CHAPTER ONE

Overview of the Study

A Description of this Study

What is moral imagination? Over the last 30 years, there has been a fairly modest body of work written about moral imagination, ethics, and decision-making (Clausen, 1986; McCollough, 1991; Johnson, 1993; Tivnan, 1995; Stevens, 1997; Williams, 1998; Werhane, 1998; Brown, 1999; Fesmire, 2003; Lederach, 2005). Moral imagination can be defined as an act or process that involves the consideration of a moral-ethical tension and the generation of a novel and appropriate course of action that accommodates the situation. At the heart of the matter is some sort of dilemma or moral-ethical tension. Inevitably, the tension exists between preserving existing meanings and generating new meanings for communities and societies. For example, westernization has been especially detrimental for people in indigenous cultures, which have lost access to traditional beliefs, values, language, and ways of being that encourage collaboration and sustainability of their communities. Yet, at the same time, it is possible that old meanings may no longer suit the current reality. One might argue that old time religion that once served agricultural communities quite well may not serve a community that has industrialized through the acquisition of scientific knowledge. New meanings may need to be constructed to replace older, less relevant and useful ones.

Moral imagination tasks us to find reasonable, practical possibilities that address the moral-ethical tension appropriately. This is certainly relevant subject matter for the field of leadership studies. In a globalized environment where cultures, values, and moral-ethical frameworks collide, there is a definite need for leaders to use moral imagination in their work. Surprisingly, much of what has been written on moral imagination is largely theoretical where

scholars examine the perspectives of well-known philosophers, significant historical events and figures, as well as works of art and literature. Various scholars have introduced theoretical treatments about how moral imagination works. There is variation as to what scholars believe this concept is. Exploratory qualitative research studies aimed at understanding the process of moral imagination are few if not non-existent. There is simply little data available that seek to understand how leaders wrestle with moral-ethical quagmires in creative decision-making using moral imagination. The concept of moral imagination is largely undeveloped at this point in time (Hargrave, 2012).

Moral imagination emerged out of the philosophical writing of English philosopher Edmund Burke (1727-1797) and was further developed in the writing of American philosopher Russell Kirk (1918-1994). It is a Western philosophical concept that is, for the most part, examined under a western lens using western presumptions of logic and moral reasoning. How might non-Western indigenous cultures respond to the infiltration of westernization, modernization, and globalization into their cultures in service of their own traditions and way of life? This study addresses how Balinese leaders representing various professions respond to a shifting cultural context and rely on their own unique Balinese sociocultural values to create unique and novel possibilities for their society.

Moral imagination and the Balinese. The Balinese are an ethnic group native to the island of Bali in Indonesia. Renowned for their sense of imagination and highly developed artistic skills in sculpture, painting, dance, and music passed down through the generations, the Balinese are especially adept at symbolizing meanings of customs and institutions such as the caste system and the Hindu religion through arts, rituals, and ceremonies. These meanings, expressed and experienced through art, continue to provide the needed structure and impetus for

community relationships and collaboration. One can argue that Balinese identity is actually the result of hundreds of years of moral imagination in practice. The Balinese worldview is a complicated one that blends indigenous Malayo-Polynesian, Hindu, and Buddhist beliefs and values. According to Stephen Lansing (1983), there was virtually no contact between Bali and India between 500 and 1500, yet somehow Indic traditions and institutions such as the caste system, Buddhist philosophy, and Hindu religion found their way into the civilization during this period of time. Lansing concludes that it was through art and the imagination of the Balinese that these Indic ways of thinking could be disseminated through the island and assimilated into the culture in a way that did not supplant, but blended in, the traditional indigenous Malayo-Polynesian beliefs and understandings.

Moral-ethical tensions of contemporary Bali. Today, Balinese culture and society is quickly changing as a result of increased tourism and free trade with the Western world. From commercialization and pop culture to formal university-level education emphasizing technological progress, one can see the process of Westernization fully at work on the island (Jensen & Suryani, 1992, Lansing, 1995; Pringle, 2004). The rapid absorption and assimilation of Western values of capitalism and modernization threatens to erode centuries-old cultural traditions (Hobart, Ramseyer, and Leemann, 1996; Pringle, 2004). Yet, unlike many other civilizations around the world, the Balinese have somehow managed to preserve many of their cultural beliefs and values as can be observed through their music, dance, rituals, and religious practices—all of which are a source of attraction to many visitors to Bali from around the world. According to Hobart, Ramseyer, and Leemann (1996), Bali is “a society that is continually seeking its own identity within changing frames of reference” (p.226).

The moral imagination of prominent Balinese leaders. Leaders in Bali take on various roles in society, including those of entrepreneurs, philanthropists, scientists, artists, and political activists. What the individuals in this study hold in common is that they have learned to navigate the tension between the traditional past and the realities of Westernization. In addition, they have managed to create something out of the complicated situation. For example, entrepreneur and artist Agung Rai funded and developed a museum to preserve the Balinese culture and educate Western visitors. Popo Danes, an internationally renowned architect, constructs world-class hotels and resorts in the traditional Balinese style while paying close attention to environmental conservation in his practice. This study seeks to understand how these individuals exercise moral imagination given the sociocultural values they hold.

Purpose of this study. Using a series of 60-90 minute interviews with Balinese leaders representing various professions, this cross-case analysis aims to shed light on the following question: *How, if at all, might Balinese leaders demonstrate moral imagination using their sociocultural values?* The following supporting research questions frame this study: (a) *What sociocultural values inform the process by which Balinese leaders approach moral-ethical tension?* (b) *What specific interventions are part of Balinese leaders' process in achieving their stated vision?* (c) *How, if at all, might the stated sociocultural values inform the process by which Balinese leaders develop and implement interventions?*

Significance of this Study

This exploratory qualitative cross-case analysis provides scholars and practitioners of leadership studies an opportunity to examine many facets of leadership, including the interrelationship between one's sociocultural values and the way by which they intervene in society; the interrelationship between moral imagination, moral-ethical frameworks, and the

process of leadership; and the process by which values and situational contexts inform certain subtle aspects of the larger morally imaginative process.

Balinese sociocultural values. Balinese sociocultural values are largely informed by a rich system of philosophical knowledge provided by Balinese Hindu religion practiced for hundreds of years on the island. These sociocultural values are also ethical in character and help to guide leaders about what is “right or wrong” or “good or bad.” Important values such as how might one harmonize with nature and their community offer powerful insights to persons of Western mindsets steeped in capitalist paradigms that presume social objectives of economic consumerism and productivity.

This study aims to uncover how, if at all do Balinese sociocultural values impact Balinese leaders living in the post-modern era, and, if so, which sociocultural values are salient. Do Balinese leaders employ traditional Balinese sociocultural values in their decision-making? If so, how would they employ them? Are Balinese values relevant in a post-modern context? What role might ethnic identity play in the way Balinese leaders make decisions? Does Bali’s current situation provoke consideration of specific sociocultural values? Do occupation or social rank and position within Balinese culture inform how leaders think?

These are some of the questions this study sought to answer. Knowing Balinese sociocultural values would be of great value to scholarship in leadership studies, providing the following opportunities: to better understand the process by which one’s cultural values, philosophy, and religion inform one’s style of leadership; to understand the applicability of Hinduism, Buddhism, and Balinese thinking to leadership and, in this way, provide novel approaches to studying and teaching leadership; and to better understand the importance of the interrelationship between leadership, ethics, and morality.

Moral-ethical creativity in leadership. Leaders from Bali were selected to be the population under investigation because Bali is a traditional culture strongly subject to the influences of globalization, westernization, and modernization. Many visitors regard Balinese culture as a beautiful one filled with elaborate rituals and art forms. Yet, the Balinese are in danger of losing their cultural heritage. This exploratory cross-case analysis attempts to build upon the scholarship on moral imagination by focusing on this unique tension of traditional versus western mindset of Balinese leaders as well as other moral-ethical tensions that exist from other value conflicts within the Balinese culture.

Specifically, this study examined the approaches that Balinese leaders representing a variety of professions from politics to dance take to address their situational context. Are there similarities or differences between approaches? If so, how? What might account for differences in the choices that different leaders make? How do values inform the way leaders intervene in a situation? How does Bali's current situation provoke a leader to take action?

An understanding of how moral imagination works in Bali might also provide us some clues as to how moral imagination works from a more general standpoint. A study on the moral imagination of Balinese leaders might help us understand the range of possible interventions in the practice of leadership, how leaders might deal with moral-ethical tensions in the contemporary context, and how values play a role in how leaders address moral-ethical tensions.

The process of moral imagination. Theories of moral imagination suggest more than just a creative intervention in a given situational context. There is a process by which the intervention is developed and executed. This process might involve perception, establishment of intentionality, the involvement of other individuals, and certain supportive actions that promote the development of moral imagination (Kekes, 1991; Werhane, 1998; Moberg and Seabright,

2000; Fesmire, 2003; Lederach, 2005). This study sought to understand how Balinese leaders of various professions might consider these different potential aspects of the process. What values might inform these practices and behaviors? How might the Balinese situational context mandate certain courses of action? Do Balinese leaders confirm or disconfirm what academic theorists have written about moral imagination? Finally, what is uniquely Balinese about the process of moral imagination for Balinese leaders?

These are rich and challenging questions to ask, but researching these issues might allow us to tease out the complexity of the process of moral imagination and to gain subtle insights on how individuals stage and execute a creative intervention.

Summary

Undoubtedly, the study of leadership reflects Western (in particular, North American) bias because the field of study was developed in Western cultures and studied using Western assumptions of the world (Den Hartog and Dickson, 2004). In recent years, however, Asian and indigenous perspectives on leadership have gained the attention of scholars and practitioners of leadership (Engardio, 2006; Muniapan & Satpathy, 2010). Perhaps this may stem from the fact that we are living in a highly globalized state of the world as a result of the spread of international business, the far-reaching influence of media and pop culture, the expansion of certain religious faiths, and the increased involvement of international nongovernmental organizations.

There is a need for us to understand leadership and practice it from a more culturally sensitive frame of mind. Moral imagination can help us to be better leaders capable of dealing with difficult challenges through our moral imagination. Moral-ethical conflicts are in play all

the time. How do we deal with conflicts in our own decision-making processes? How might leaders in Bali shed light on how we can intervene in novel ways?

Moral imagination invites us to consider how we can act in a way that is fair and respectful to people yet addresses the moral-ethical tension. It should not be treated as an invitation or a rationale for vulnerable groups of people to assimilate to suit the interests of a dominant culture. Both Edmund Burke (1973) and Russell Kirk (1986) believed that history and traditions should serve as the impetus for creative change in society. Traditional groups like the Balinese will respond to their current situation through change, but they must change in a way that sustains the richness and beauty of a historical past that is full of tremendous insight and wisdom for the Balinese and even the rest of the world. Moral imagination does, however, invite civilizations that enjoy significant political dominance to learn from traditional and indigenous cultures. Knowledge of Balinese sociocultural values might be highly beneficial in helping us to solve our problems such as rampant greed and apathy towards community and society, global warming, toxic chemicals in our food and water supply, stress, and overwork.

The post-modern world is complex. Multiple worldviews and moral-ethical frameworks all play a role in helping us to live better in different ways. As scholars of leadership, we need to have insights into the indigenous perspective, which represents values and beliefs that are fundamental to who we are as human beings. How we can integrate conflicting perspectives in a way that leads to sustainable economic, sociocultural, and spiritual progress for all humanity in the post-modern era demands understanding of and the practice of moral imagination.

Definitions

Throughout this dissertation, there are several key Balinese philosophical concepts that are used. Their definitions are provided below.

Karma Pala: *Karma* means action, while *pala* means fruit. According to Eiseman (1990),

A Hindu feels that his actions, his karma, must be in harmony with his dharma, “duty” or “order”...People may lead lives in which the result of their activities is destructive, producing *adharma* [the antonym of dharma] and disorganization. For their efforts they will be rewarded with the fruit, *pala*, of punishment in the now and the hereafter, and rebirth of their spirit in a shell stationed in a lower order of life (pp.12-13).

Conversely, they can also be rewarded for their good deeds and be reborn into a higher order.

Tri Guna: According to Peters and Wardana (2013),

Tri guna consists of two words: *tri* means three and *guna* means character. Tri guna are the three characteristics that influence and form someone’s character. If these three characteristics are harmoniously tied to each other, it will make someone able to control his thought very well. But, the relations between those three characteristics will keep on moving as a cart’s wheel that moves around, trying to influence each other, as long as a person is still alive.

The elements of tri guna are:

1. *Sattwa* or *satwam* are all good characteristics such as wisdom, calmness, sacredness, cleverness, brightness, peacefulness, alertness, and discipline;
2. *Rajah* or *rajas* are characteristics such as lively, dynamic, jealous, passionate, agile, hurried, confused, easily offended, snobbish, arrogant, cruel and rude;

3. *Amah* or *tamas* are bad characteristics such as being ignorant, stupid, dark, sleepy, nervous, lazy and lying. (p.52)

Tri Hita Karana: Peters and Wardana (2013) state:

The philosophy of Tri Hita Karana affirms that happiness, prosperity and peacefulness are attainable when the three elements of God, Human and Nature coexist in harmony with each other in daily life. The principle of THK originates from the Holy Scripture of *Yajur Veda*, while in the *Bhagavad-Gita* the three elements of God, Human, and Nature are explicitly mentioned to achieve harmony. Although the Balinese in the villages are already living centuries long in harmony and peace each other, respecting God, Human, and Nature, the name of THK has only been utilized since 1969² (p.52).

Tri Kaya Parisudha: According to Peters and Wardana (2013),

Tri is three, *kaya* is behavior and *parisudha* is action. The doctrine of tri kaya parisudha says that human beings should be guided by the following principles:

1. *Manacika*: have a pure mind
2. *Wacika*: speak truthfully
3. *Kayika*: act piously

If man bases his conduct on this ethic, he will have a rich life in peace without undue friction and pressure (p.52).

² According to Peters and Wardana (2013), the terminology *Tri Hita Karana* was first used by I Wayan Mertha Sutedja in 1969.

CHAPTER TWO

Review of Literature

This review of literature serves to provide supporting background information to help frame the study's approach to understanding how Balinese leaders consider their own diverse sociocultural values in their morally imaginative decision-making process. It has been organized into three main sections. The first section examines the impact of mass tourism on the Balinese culture. It looks at the advantages and disadvantages of mass tourism for the Balinese and examines how the Balinese have played a role in shaping their culture to accommodate the contemporary context. The second section examines how this process of moral imagination has been constructed and researched by scholars. It synthesizes various theories on moral imagination into a complete picture and summarizes supportive and/or disconfirming research findings. The third section focuses on the inter-relationship, similarities, and differences between moral imagination and leadership, specifically, ethically oriented theories of leadership.

The Impact of Tourism on Balinese Culture

Since the New Order under General Suharto (1967-1998), the central government of Indonesia has focused on the modernization and westernization of Bali for the development of the tourism industry. The advent of mass tourism has led to dramatic social, economic, physical, and cultural transformations within Bali. This situation has provoked tension between two desirable aims of cultural integrity and economic development. This section of the review of literature focuses on the benefits and detriments of mass tourism for the Balinese and their culture and also examines how the Balinese adapt themselves and their culture to massive social, economic, and cultural change.

A brief history of tourism on the island of Bali. The history of tourism in Bali dates back to the 1930's when the Dutch colonial government, in partnership with the Netherlands East Indies Company, first began promoting Bali as a tourist destination (Pringle, 2004; Picard, 1997). Pringle (2004) and Picard (1997) both advanced the argument that this move was political for two reasons. First, the Dutch military interventions of 1906 and 1908 to secure control over the island, which resulted in the destruction of palaces and kingdoms and led to mass ritual suicides, was a source of embarrassment for the Dutch. There was a need to atone for these historical events and to save face in the broader international community. Second, the Dutch government was interested in containing the spread of Islam in the archipelago as well as nationalist movements in Java and Sumatra and consequently sought to promote Bali as an exotic Hindu paradise. As a result of Dutch marketing efforts in the early 20th century, many writers, painters, and photographers flocked to Bali, and their depictions of Bali through stories, paintings, and photographs further enhanced global interest in Bali (Vickers, 2012).

After the 1930's, it would be many years before the arrival of mass tourism in Bali. Under the Suharto regime, the national government of Indonesia opened Bali to international tourism mainly as a strategy to address the national balance-of-payments deficit in the 1970's, banking on Bali's prestigious image as a tourist paradise first cultivated by the Dutch (Picard, 1997). From 1970 to 1971, a master plan for tourist-based development of Bali was constructed by the national government (Romanos & Dudley Jenkins, 2013; Picard, 1997). However, to mitigate the potential negative effects on culture and environment, Balinese authorities also proclaimed their own conception of the kind of tourism they would like to have on the island in 1971 (Picard, 1997).

Positive gains resulting from mass tourism. Today, Bali is regarded as Indonesia's most famous and most important tourist destination. Most of the tourism is concentrated around the areas south of the capital of Denpasar in places such as Sanur, Legian, Kerobokan, Kuta, Nusa Dua, Seminyak, and Canggu. These areas are known for their tourist-filled beaches, Western hotels and restaurants, spas, and shopping outlets. The area of Ubud and its surrounding villages situated north of Denpasar also attracts visitors and is known for its arts and culture as well as its yoga studios and other interesting new age spiritual practices. Many expatriates and Javanese migrant workers have moved to the island for a better quality of life, making Bali a truly modern multicultural enclave. Literature on tourism in Bali generally acknowledges both tourism's positive and negative effects. Arguments in favor of tourism's impact in Bali include economic development, an increased global awareness of Balinese culture, and an opportunity for Balinese to gain access to new experiences and ideas that their traditional culture does not provide them.

Economic development. Economic development was the key concern for the development of international tourism in Bali on the part of the central Jakarta-based government (Picard, 1997). According to Picard, it is unquestionable that tourism activities in handicrafts and other cottage industries boosted economic growth in Bali in such a way that tourism displaced agriculture as the leading sector for the region's gross domestic product. Romanos & Dudley Jenkins (2013) state that communities catered their activities to visitors, leading to massive commercialization of local arts, crafts, performances, and ceremonies. These activities constitute a large proportion of the GDP for many local economies that have access to tourism markets. However, Romanos & Dudley Jenkins also assert the degree of commercialization of art varies on the island. As one travels from Sanur to Ubud, there is an "increasing sophistication of artistic

products and visitors” (p.29). As one travels from Ubud to Sanur, there is “increasing commercialization.”

Worldwide awareness of Balinese culture. Bali’s artistic reputation certainly benefited as a result of global tourism. Picard (1997) argues that the Dutch were inspired by an Orientalist vision of Indonesia and were interested in the region’s Hindu heritage. The Hindu Balinese were seen as the surviving heirs of this legacy and were largely surrounded by populations that had converted to Islam. As a strategy to protect the Balinese culture, the Dutch implemented a policy of *Baliseering* (or Balinization) where native youths were given an education that emphasized Balinese art, literature, writing, and culture. The Dutch also strengthened the traditional caste system by forging political alliances with royal families and restoring and protecting the power of certain royal kingdoms (Pringle, 2004; Picard, 1997). While the Dutch had strong political motivations, their policy of Baliseering also played an important role in protecting and preserving Balinese cultural identity.

Shepherd (2002) acknowledges that, while there is a tendency to bastardize tourism’s impact on third-world communities and cultures, he argues that cultural tourism is advantageous to a local community in that it can stimulate interest in the local cultural forms, thus strengthening cultural cohesion in communities and also provide local population with material economic benefits. Romanos & Dudley Jenkins (2013) support slow tourism in Bali as opposed to fast tourism. Heavily commercialized or fast tourism involves the marketing and production of inexpensive souvenirs that are of lower quality or have little connection to the traditional culture. In some cases, souvenirs may be manufactured on other islands or other countries such as China and imported into Bali to be sold as Balinese branded goods. However, slow tourism that provides opportunities for visitors to engage with the local community and learn from them,

participate in cultural arts workshops, and attend ceremonies is a form of tourism the authors believe to be fair, respectful, authentic and beneficial to promoting, protecting, and preserving the culture.

Globalization's impact on the island of Bali through the tourism of Bali is definitely apparent. Cowen (2002) argues that globalization encourages first-world interest in third-world arts, noting that there are many music traditions that are more respected today, and third-world music centers such as Rio de Janeiro are heterogeneous and cosmopolitan cities. Romanos & Dudley Jenkins (2013) state that Ubud, Bali, has evolved into a unique arts center mainly as a result of early European visitors gathering in and around Ubud during the early years of Dutch colonial tourism and is also even more well-known to the general public today thanks to the film *Eat, Pray, Love* starring Julia Roberts. Today, Ubud is Bali's creative hub for painting, traditional music, and dance. It features many art galleries and several major museums containing art produced by Balinese, other Indonesians, and foreign visitors.

Direct benefits to the local community. Globalization is also personally beneficial to the local Balinese population in that it provides them access to new ideas that they otherwise would not be exposed to. Cowen (2002) and Picard (1997) argue that there really is no closed or isolated cultural system. In other words, interaction with other cultures is part of the history of a culture. Lansing (1995) claims that Balinese religion is a fusion of Hindu, Buddhist, and ancient Malayo-Polynesian beliefs that were geographically accessible to the culture. Using this line of reasoning that cultures grow through interaction with other cultures, Cowen argues that globalization actually contributes to freedom and diversity for individuals within local cultures: "It has liberated individuals from the tyranny of place" (p.78). An individual who was born into the farming caste has other career avenues to pursue such as architecture or computer

programming. Thus, an individual could have a more meaningful life by holding on to their traditional belief structure while also embracing other ways of knowing, understanding, and believing in the world.

The effect of modernization, westernization, and globalization of Bali due to tourism has arguably provided significant opportunities for the Balinese. It has greatly improved the economic way of life for certain communities with direct access to the tourism market. Tourism in Bali has also raised global awareness of the Balinese culture around the world and has commanded a certain level of respect for Balinese art and culture from abroad. Finally, the situation has provided opportunities for Balinese to learn and grow through their interaction with other cultures in the world.

Negative consequences of mass tourism. Unfortunately, the impact of commercialization is not just experienced in the goods being produced and sold. Traditional and highly spiritual ways of thinking and being are being exchanged for a more consumerist mindset. Mass tourism has affected Bali in a way that is compromising its cultural integrity. This is evidenced in the loss of quality of goods produced, the degradation of culture, and the homogenization of Balinese culture within the new global order.

Loss of cultural quality. Balinese culture has a rich artistic heritage. The creative talent of the culture can be experienced in museum works, artisan shops, processions and ceremonies, woodcarving, shadow puppetry, and traditional dance and music performances. In a free market capitalist economic system that emphasizes principles such as efficiency and supply and demand, quality of work inevitably suffers. Goods are produced at lower quality and are created for the tourists rather than for the Balinese themselves.

According to Romanos & Dudley Jenkins (2013), mass-marketed prepackaged bus tours leading to Ubud cause traffic jams and a proliferation of junk art in the area. In spite of Ubud's meteoric rise in its artistic reputation, it, unfortunately, succumbs to producing lower quality art just like that of other heavily trafficked places on the island such as Sanur in South Bali. The authors also argue that culture along the road from Sanur to Ubud has changed drastically. The authors also claim that commercialization has impacted the physical landscape, the social norms and behaviors, and the artistic expressions in these communities. The question that Romanos & Dudley Jenkins seem to raise is whether or not there is sufficient motivation and opportunity for Balinese to produce work in accordance to the ancient artistic traditions in a more fast-paced cultural environment where the emphasis is on selling rather than producing quality work.

Cultural degradation. Litaer (2003) compares Kuta's appearance to that of Miami—full of hotels, restaurants, and shopping along the beach. The traditional community way of life has been long lost in Kuta and in many nearby areas in South Bali. Cultural degradation is an issue of concern to many Balinese who do want to protect their sacred traditions and beliefs and international visitors who come to experience the authentic Balinese culture and way of life. Literature on tourism in Bali focuses on two forces that are driving cultural degradation in the region—(a) national policy on tourism coming from the central Jakarta government (b) the consumer-driven and hedonistic culture that has supplanted traditional perspectives and philosophical wisdom in the tourist zones.

Ostrom (2000) and Picard (1997) state that the decision on the part of central Jakarta to open Bali for international tourism was made without the input and consideration of the local Balinese community or the regional government. Their involvement in Bali undoubtedly impacted the culture. According to Romanos & Dudley Jenkins (2013), the central government,

more focused on the economic development aspect of tourism, disregarded concern for the protection and preservation of the local cultural traditions, norms, customs, or the consequences of tourism and modernization for Balinese culture and society.

Ostrom (2000) examined several problematic issues regarding how the central Jakarta government had a forceful impact on the way of life on the island raised by political cartoons produced during the Suharto era, a time when freedom of speech was suppressed and political dissent was expressed in subtle and indirect ways. Religion and the environment were desecrated as major investors from Jakarta and other areas outside Bali built near Tanah Lot temple and other holy areas on the island with the intention of capitalizing on the culture. The government put in a disproportionate amount of investment in tourism development and comparably little on needed infrastructure such as roads, clean waters, public transport, irrigation, sewers, and waste management. The development of tourism has drained villages of young people who move to cities to work in hotels and restaurants rather than take work helping to develop their communities. Poor Balinese farmers, through a national policy of transmigration, were encouraged to relocate to less populated islands where they could potentially have more land for farming while non-Balinese were allowed to enter Bali and profit in the tourism-related opportunities has divided families and brought in unwanted cultural influences for the Balinese. Ostrom's analysis of political cartoons produced during Suharto's rule show that the relationship between Bali and Jakarta was highly exploitative and beneficial in the favor of large Javanese businesses and at the expense of the local community.

Picard (1997) adds that Balinese cultural expression was not simply ignored but actually tightly controlled by the government. The New order (Suharto's regime) permitted cultural expression of local knowledge provided that it supported its political aim of nation building and

objectives for economic development. Religion and art were safe areas for cultural expression. Balinese culture was also one of the “superior cultures” of Indonesia that fit into the New Order’s glorious narrative of the region’s past (p.193). Expressions of Balinese philosophy that was not in line with the political agenda of the New Order, on the other hand, were suppressed.

National policy, for better or worse, has given rise to market-driven tourism. The impact of tourism on the local community is well documented. Romanos & Dudley Jenkins (2013) claim that, as tourism expanded, many of the cultural expressions (dancing, music, temple ceremonies, cremations, painting, wood and stone sculpture, furniture, masks/costumes, jewelry, temple offerings) lost their meaning and “became part of tourism spectacle” (p.21). Ostrom (2000) states that commercialization can be quite uncomfortable even for tourists who are actively solicited for a range of services such as souvenirs, transportation, clothing, adventures, massages, and even sex by desperate locals.

Mass tourism has also had a dramatic effect on the way the Balinese think. Parker (2011) examined the extent to which Balinese philosophies were upheld or were evolving in Nyuh Kuning village in recent years after explosive growth in tourism. He argues that being part of a modern economy that is reliant on tourism has weakened spiritual life by making villagers more consumer-minded. For example, there is a stronger economic orientation in the way ceremonies are organized. Expectations are placed on villagers to spend money. He states, villagers experience social pressure to compete with other villagers while villages compete with other villages. Modern life has also complicated the situation as members of the young generation move into the tourist zones to concentrate on work.

Parker (2011) also argues in his research that community relationships have changed as a result of westernization brought on by growth in tourism. His research on villagers in Nyuh

Kuning shows that there is evidence of meritocracy and jealousy resulting from uneven distribution of wealth between those that work in tourism and those that do not. Moreover, he observes that changing social values reflected in the younger generation who are distracted by global influences such as information and technology. The influx of Javanese and Westerners into the village of Nyuh Kuning also has generated tensions within this Balinese community and appears to impact the community's ability to maintain social cohesion. While his study concerns specifically the village of Nyuh Kuning, this narrative may be applicable to other villages situated in areas actively frequented by tourists.

Westernization, modernization, and globalization brought on by tourism in Bali have had an impact on Balinese culture and society. As a result of changing values, Balinese think in Western terms of economic productivity, supply and demand, and the commodification of culture. This has led to a situation where traditional cultural meanings and ways of thinking about how one should live life are quickly being lost and forgotten. This consequence appears to be the combined result of national policy; the demands of free market tourism to provide modern hotels, restaurants, and shopping that cater to the lifestyle of relatively financially wealthy visitors; and the changing and westernizing mindset of the Balinese.

Loss of cultural diversity. A major criticism of tourism in Bali is that its people have become more or less like the rest of the world. According to Shepherd (2002), this is an all too familiar sounding narrative where tourism is “internationalized, homogenized, and then demonized” (p. 183). Cowen (2002) claims that globalization in the form of Americanization standardizes world culture at the expense of local/traditional forms of culture, arguing that while diversity within a society might increase through exposure to new ideas, diversity across cultures decreases as a result of globalization. The Balinese do not just have access to these ways of

thinking through tourism. According to Cowen (2002), popular culture spread by American television, music, food, clothes and films heavily influences many cultures around the world. The danger, according to Cowen, is that traditional cultures like the Balinese lose the “ethos that animates their culture and makes it distinctive” (p.81).

According to Yasumura (1996), the problem of loss of cultural diversity is actually related to income disparity rather than ethnic insensitivity. He states that tourism is a form of neocolonization in the third world because the hosts are poor and guests are wealthy. He argues that mass tourism in the form of developing ethnic tourism actually introduces “modernization and commoditization of the hosts’ culture” (p.7). The more tourists seek authentic cultural experiences, the more commoditization spreads. In the end, mass tourism has caused homogenization in tourist destinations and has diminished the peculiarities of the local population that make it unique.

The loss of diversity was not solely the doing of the tourism market. Picard (1997) argues that diversity in Indonesia was actually suppressed by the central Jakarta government. According to him, the Indonesian state aimed to induce in each of its provinces a simplified perspective of provincial identity, grounded on a single distinct set of unique cultural features and characteristics at the expense of the regionally diverse ethnic cultures enclosed within the political boundaries of the provinces.

The Balinese response. According to Picard (1997), many cultures have attempted to influence the Balinese culture, and the Balinese have managed to find ways to resist such change. While there are many critics that criticize the impact of Westernization, globalization, and modernization, according to Shepherd (2002), many of these critics do not take into consideration that local traditional communities actually adapt their culture to the existing

conditions. In other words, cultural values do not necessarily erode. They are simply readapted into a contemporary context. Thus, tourism is a way to repackaging tradition for visitors. Shepherd (2002) argues that just because the product is bought or sold, it does not necessarily make an otherwise sacred product profane. While the context for cultural expression is different, the foundational traditional elements remain in the adapted form. Traditional dances historically performed within the walls of the temple or a palace are now weekly concert events for tourists. They may be cultural commodities that visitors pay for, but they nonetheless are still traditional artifacts of the past re-contextualized and made accessible for visitors to enjoy.

Shepherd (2002) also raises an interesting question to critics about what is authentic and who gets to decide what is authentic. He suggests that the Balinese and the visitors engage in a unique inter-cultural dialogue through arts. Both parties, he argues, do have a say in the matter because the Balinese construct an authentic experience and the visitors come to experience this authenticity. He concludes by stating that we should focus less on what authenticity is loss and more on how authenticity is constructed. Thus, Shepherd would argue we examine the “calculative intent” of the Balinese and treat cultural modification as a form of re-contextualization of tradition as opposed to a form of cultural degradation (p.193). In some cases, re-contextualization of culture is not just economically beneficial but also absolutely necessary for the Balinese to protect and preserve their life in a changing time period that demands the Balinese consider the ramifications of tourism and central governmental policy on their island. The Balinese have coped with external circumstances through the development of a dual currency system and have adapted their fundamental philosophy of Tri Hita Karana to the era of mass tourism. These will be discussed in the following paragraphs.

Dual currency system. In this literature review, the case has been made that mass tourism based on the free market has been detrimental to the culture because the local population has adopted certain values of efficiency, productivity, supply, and demand. These values are significantly different from indigenous values that place fundamental importance on community and social relationships. Yet, when one visits the island of Bali today, one can see evidence of strong community and solidarity through organization and participation in important ceremonies in addition to the economic busyness of mass tourism on the island. Litaer (2003) argues that it is through a flexible dual-currency system developed by the Balinese that encourages the Balinese communities to remain intact.

Litaer (2003) proposes that there are two economic systems in play, one of which he refers to as the *yang* currency or masculine system and one of which he refers to as the *yin* or feminine system. The yang system is the more familiar economic system that involves the production of goods and services for the sake of generating financial capital. Litaer (2003) characterizes this currency as having certain traits associated with it such as competitiveness, hierarchy, and centralized authority. Its objective is to generate financial capital such as cash, stocks, bonds, and intellectual properties and trademarks. Goods and services are exchanged in Indonesia rupiah bank notes. On the other hand, the yin currency is based upon cooperation, egalitarian, and mutual trust. This system involves the use of time money measured in units of about three hours of work. The outcome is the generation of social capital rather than financial capital. Social capital would consist of family or group solidarity, peace, community, and quality of life. It can be difficult to quantify but nonetheless exists. Both systems generate non-material goods (financial capital for yang economies and social capital for yin economies) out of material

physical capital and natural capital. Physical capital refers to plants, equipment, and real estate. Natural capital refers to clean air, water, biodiversity, and gifts of nature.

Litaer (2003) argues that the dual currency system allows the Balinese to function within a democratic structure and still preserve their traditional way of life by offering a unique form of flexibility with the number and types of projects that can be done by individuals and banjars (Balinese community groups). Certain individuals that have professional jobs and limited time are able to provide money currency to banjars in lieu of work while those that have limited income but considerably more time are able to donate time money. Similarly, wealthier banjars may choose to spend money to produce extravagant ceremonies with lots of decorations and offerings while poorer banjars would focus their energies on the collaborative, labor-intensive aspects of a ceremony such as the production of music and dance. Litaer's key points are that the Balinese do not rely on money to solve all of their problems and that yin economies, through the development of social capital, prevent communities from decaying.

Tri Hita Karana in practice. The Tri Hita Karana is commonly regarded as the quintessential Balinese philosophy of life. It roughly translates from Sanskrit to mean “the three causes for happiness.” It is based on Balinese Hinduism and is understood by the community to be a succinct articulation on how to live in the world. The philosophy presumes that, for one to live a harmonious life, one must balance their relationship with God/spirit (parahyangan), their relationship to nature/environment (palamahan), and their relationship to their community (pawongan). The process of living the three causes for happiness is well integrated in Balinese culture and society. According to Peters and Wardana (2013), “Although the terminology Tri Hita Karana (THK) is relatively new (since 1969, named as such by IW Mertha Sutedja...) the content of this philosophy originates from the Vedas and Bhagavad-Gita” (p.41).

Balinese reinforce the Tri Hita Karana through ceremonies that honor aspects of nature, social activities that require inter-dependence and cooperation, and religious activities that cultivate spiritual oneness with God (referred to as Sang Hyang Widhi who is believed to manifest himself in the form of many familiar Hindu gods and goddesses). Literature does support the contention that the Tri Hita Karana is still an important belief for many Balinese today.

According to Kasa (2011), the Balinese show reverence to nature and environmental preservation as demonstrated through traditional activities that continue to be practiced to this very day. While the selling away of family land remains a controversial issue, communities value their land, which has been passed down over the course of generations and attempt to keep the land in family hands. Moreover, they express reverence for the land by painting their landscapes, maintaining their temples, and preserving their rice terraces and subak³ system that have been in use for over one thousand years. He cites two important ceremonies—Tumpek Kandang and Tumpek Ngunduh—ceremonies that honor plants and animals as examples that demonstrate the Balinese sacred relationship with nature and continue to be observed to this day. He also describes Nyepi⁴, the day of the Balinese New Year, as an important example of how the Balinese use this day to reflect and examine their relationship with nature.

³ The subak is a system of collectively managed water channels that bring water from a source typically situated in a mountain to the rice fields in a region.

⁴ Nyepi is the start of the Balinese New Year in accordance to the Saka calendar. It is traditionally a day of silence where people are required to be at home and spend a period of twenty-four hours in seclusion, not to use fire or electricity, not to work, and not to operate cars or scooters. Some individuals may choose to fast or meditate. Tourists are also required to be in their hotel rooms as nobody is permitted to go outside and frequent beaches or public places. The island's only airport is also shut down on this day.

A quantitative study by Atmadja and Suputra (2014) determined that one's Emotional Spiritual Quotient (ESQ), a measurement that aggregates one's emotional and spiritual intelligence, has a positive relationship with ethical behavior in professional accountants in Bali employed for at least one year. This relationship was further moderated by one's level of belief in the Tri Hita Karana, measured by the use of a questionnaire. The study thus suggests that Tri Hita Karana influences one's ethical behavior and appears to have a demonstrated effect on how Balinese accountants think. Unfortunately, this study does not identify how the researchers define or measure ethical behavior.

Interaction between Tri Hita Karana and consumerism. There are some studies that suggest that consumerism and belief in the Tri Hita Karana can be blended and co-exist without conflict. Parker (2011) has stated that while the prevailing attitude for Nyuh Kuning villagers is to care for the Gods who take care of the villagers, tourism has also created a shift in belief where people now understand religion to be a commodity to be sold to tourists. Parker claims that economic income motivates or drives people to practice and believe in the Tri Hita Karana in Nyuh Kuning.

Pudjihardjo and Nama's (2012) study on the role of the creative industry and culture of Gianyar from 1980 through 2010 is a unique study that attempts to understand the economic impact of the creative industry and the Tri Hita Karana tradition in the economic growth of Gianyar. Through the use of an OLS regression model, the researchers were able to determine that Tri Hita Karana (which was statistically linked to ceremonies and tourism) contributed to Gianyar's economic growth through an elasticity coefficient of .291, meaning that if there is a 1% growth in ceremonies in Gianyar, Gianyar regency would experience an economic growth rate of .291%. In this way, adherence to the Tri Hita Karana in the regency of Gianyar, according

to the researchers, does lead to actual economic growth for the regency. This study supports what Parker (2011) discovered in his interaction with the villagers of Nyuh Kuning (located in Gianyar regency)—that a belief in the Tri Hita Karana and practicing it through ceremonial ritual is a valuable important community economic resource.

Several hotels on Bali use Tri Hita Karana principles as a basis to improve the quality of customer service and bring in more revenues. Dalem (no date) conducted an evaluation measuring the extent to which 24 hotels that have participated in Tri Hita Karana Awards and Accreditation programs in 2009 implement the Tri Hita Karana in their policies, procedures, and operations and provided recommendations by which hotels could better improve. Dalem cautions that, while the vast majority of hotels and resorts on the island do not actually consider the Tri Hita Karana, the study does show how the Tri Hita Karana can be part of conscious policymaking on the island.

Summary of the literature on tourism and its impact on Balinese culture. Mass tourism in Bali has undoubtedly had an effect on the local economy, society, and culture of the Balinese. On the one hand, mass tourism has helped the population to economically develop and has brought worldwide recognition and appreciation of the Balinese culture. On the other hand, it has contributed to the degradation of the culture in terms of loss of quality, loss of cultural meaning, and homogenization that compromises the viability of the Balinese as marketable objects of ethnic tourism. While there might be a tendency for literature to cast blame on the government or the tourism industry for the degradation of the culture, other literature suggests that the Balinese are more than just passive victims. They are actual actors capable of making decisions and dealing with invaders as they have been for millennia. Literature suggests that

reliance on a dual-currency economic system and finding ways to creatively market deeply held beliefs have helped the Balinese to maintain their way of life.

On Moral Imagination

History of the terminology. The concept of moral imagination originally stems from the writing of great English philosopher Edmund Burke (1727-1797). Burke, a conservative traditionalist, believed in the preservation of tradition and social relationships that were being lost at the expense of developing free market values of the time—not too unlike the situation experienced by contemporary Balinese culture and society today. In *Reflections on the Revolution in France* first published in 1790, he portrays the French people as being spiritually impoverished and needing to be furnished with

...the wardrobe of a *moral imagination*, which the heart owns and the understanding ratifies, as necessary to cover the effects of our naked shivering nature, and to raise it to dignity in our own estimation, are to be explored as ridiculous, absurd, and antiquated fashion... (Burke, 1973, p. 90).

While Edmund Burke did not say much more about the concept of moral imagination, Stephenson (2007) writes that American philosopher Russell Kirk (1918-1994) “was responsible for reviving interest in the concept of the moral imagination first advanced by Burke and did perhaps more than any other single thinker to popularize the idea” (p.261). Kirk described moral imagination as "constituted by impressions that are borne in upon us, from a source deeper than our conscious and formal reason. It is the combined product of intuition, instinct, imagination, and long and intimate experience" (Kirk, 1986, p.285). Kirk, like Burke, also believed that one should rely on traditions and customs in one's moral imagination. Stephenson claims Kirk “...most often saw history as his touchstone for imagination and self-knowledge” (p.267).

However, Kirk also cautions that the Church and laws can constrain moral imagination. For Kirk, moral imagination is rational, will-driven, and also tempered by tradition and custom.

Over the last 30 years, there has been a fairly modest body of work written about moral imagination, ethics, and decision-making (Clausen, 1986; McCollough, 1991; Johnson, 1993; Tivnan, 1995; Stevens, 1998; Williams, 1998; Werhane, 1998; Brown, 1999; Fesmire, 2003, Lederach, 2005). Johnson (1993) defines moral imagination as the “ability to imaginatively discern various possibilities for acting within a given situation and to envision the potential help and harm that are likely to result from a given action” (Johnson, 1993, p.202). Moberg and Seabright (2000) describe moral imagination as an assessment of “the practical demands of the situation (p.872).

These definitions suggest that actors respond to a moral-ethical tension by adapting their behavior to the situation they are experiencing. As the words “moral” and “imagination” together imply, the concept pertains to ethical principles and their creative application to various situations. For the purposes of this study, I define moral imagination as an act or process that involves the consideration of a moral-ethical tension and the generation of a novel and appropriate course of action that accommodates a particular situation. This definition focuses on one’s creative recourse to a given moral-ethical tension through the construction of a possibility that did not previously exist.

Examining the morally imaginative process. This section of the literature review compares the models of Kekes (1991), Werhane (1998), Moberg and Seabright (2000), Fesmire (2003), and Lederach (2005) and other empirical studies on moral imagination. My analysis of the different models of moral imagination reveals that moral imagination can be discussed in

terms of five categories of *perception of a situation, creative development of a solution, an establishment of intentionality, interaction with others, and taking action.*

Perception of a situation. Moral imagination is context-specific and requires special consideration for the circumstances of a given situation rather than consistent application of moral-ethical principles or case law. Components of the various models of moral imagination pertaining to perception include *moral sensitivity* (Moberg and Seabright, 2000), *perceptiveness* (Fesmire, 2003), and *seeing more deeply* (Lederach, 2005).

Moral sensitivity. Perception of an issue, from the standpoint of Moberg and Seabright (2000), involves the situation as well as the individuals that may be directly or indirectly impacted. Moberg and Seabright's definition of *moral sensitivity* essentially involves not just "some sort of interpretation of the particular situation in terms of what actions [are] possible but also who (including oneself) would be affected by each course of action, and how the interested parties would regard such effects on their welfare" (Rest 1986, p.3). Moberg and Seabright, in their model, include the following sub-components of moral sensitivity: *identifying courses of action, determining who warrants moral concern, and perspective taking.*

Seeing more deeply. Lederach's (2005) component of *seeing more deeply* involves a perception of a situation and people as well. By this, he means to pay careful attention to process, to how individuals construct meaning, and to the particulars of a place. Being able to see deeply involves the strategies of *peripheral vision*, or seeing a broad picture as opposed to narrowly focusing on symptoms of a problem; *paradoxical curiosity*, or being able to move beyond this-or-that, "dualistic categories of truth"; and *simplicity*, or being able to distill the essence of a complex scenario in a manner similar to how a poet might condense an experience with nature

into a three-line haiku poem. In addition, *seeing more deeply* means imagining one's relationship with others.

Perceptiveness. Similar to Moberg and Seabright (2000) and Lederach (2005), Fesmire (2003) also recognizes that perception entails an understanding of the situation and people involved. However, Fesmire argues that the process of reasoning is an emotional process, as opposed to a rational one. According to him, *perceptiveness* involves not just the ability to recognize, acknowledge, respond to, and pick out certain salient features of a complex situation, but also the ability to *emotionally* respond to a situation.

Empirical support for perception in moral imagination. The relationship between perception and imagination is supported by empirical research on moral imagination by Whitaker and Godwin's (2013) study on the antecedents of moral imagination in the workplace. In this study, *moral attentiveness*, or "the extent to which an individual *perceives* morality and moral elements in his or her experiences" (p.64) was tested as an independent variable and measured using an instrument developed by Reynolds (2008). The study's dependent variable, one's cognitive capacity for moral imagination, was measured by scoring open-ended participant responses to a set of vignettes. Whitaker and Godwin's study concluded that moral attentiveness was an important antecedent of moral imagination.

Creative intervention. As Lederach articulates in his work, the task of moral imagination is to bring something new into the world that did not previously exist. Moral imagination is an act of creativity. Scholars describe creative processing in differing and interesting ways. Werhane (1998) delves into three forms of *reproductive, productive, and creative imagination*. On the contrary, Moberg and Seabright's (2000) notion of *moral judgment* looks at creative processing from a strictly ethical standpoint. *Creativeness* (Fesmire, 2003); and *engaging in the*

creative act (Lederach, 2005) deemphasize the role of morality in creative processing and instead stress the given context of the creative thinking process itself. I will further expand on these differences in the following paragraphs.

Moral judgment. According to Moberg and Seabright (2000), *moral judgment* involves the flexibility to think through various ethical systems of thought. These ethical systems include rule-based systems such as utilitarian consequentialism of Jeremy Bentham and John Stuart Mill or Kantian deontological ethical theory, relationship-based systems such as Confucian and feminist ethical thought, virtue-based systems characteristic of notable Greek philosophers such as Aristotle, and case-based ethics systems as applied by American courts of law. The authors do not discuss the creation of new ethical principles. Instead, they emphasize the flexibility around being able to apply pre-existing ethical systems of thought.

Reproductive, productive, and creative imagination. Patricia Werhane (1998) offers an in-depth description of the creative process in moral imagination. She describes three types of moral imagination—*reproductive imagination*, *productive imagination*, and *creative imagination*. I will briefly distinguish the three forms of imagination in the paragraphs that follow.

Reproductive imagination can be described as an awareness of one's schema and/or script. Our culture provides us with scripted responses (scripts) to specific situations and contexts (schema). Thus, reproductive imagination entails understanding what one is expected to do when a specific situation arises. Examples might include dismissing a student from the university for plagiarism, staging a large-scale protest in the streets in support of a human rights cause, or even expressing unwavering support for one's government in times of war and strife. Such actions are familiar, expected, and appropriate responses to a given situation.

Productive imagination goes beyond reproductive imagination in that there is a “revamping [of] one’s schema to take into account new possibilities” (Werhane, 1998, p. 85). For example, a typical American businessman may be accustomed to looking at environmentally friendly solutions as costs that interfere with their objective of maximizing profitability. Productive imagination might involve reframing one’s own understanding of capitalism and starting a business that recycles corporate waste (such as heat, paper, or water) or restores the natural environment by removing toxic by-products from manufacturing.

Werhane (1998) builds on Kant’s (1951) notions of reproductive and productive imagination and introduces a third type of *creative imagination* that involves being able to “envision and actualize possibilities that are not context-dependent but encouraged by or project fresh schema” (p.85). As an example, the city of Seattle recently opened up a food forest in the Beacon Hill area that provides free fruits and vegetables for anybody in the community but also returns land to its original intended use of supporting people and animals. Two fresh schema are introduced in this scenario to the general public and to the process of local city government: (1) one where members of the community, not large businesses and the free market, can take moral responsibility over one another’s needs for subsistence and (2) one where human civilizations design homes and food production systems that are sustainable and able to regenerate degraded landscapes and ecosystems. The Seattle food forest is a clear example of how Werhane’s (1998) *creative imagination* operates.

Creativeness. While both Werhane (1998) and Moberg and Seabright (2000) emphasize recognition of the moral-ethical schemas involved in creative processing, Fesmire (2003) actually does not. Under his view, it is not ethics or morality per se that guides moral imagination but the process of developing a solution that fits the given situation at hand.

According to him, “Moral action is an ongoing experiment with novel possibilities” (p.116). *Creativeness* involves venturing “beyond the moral canons, by challenging ways of thinking handed to us by the educational, religious, and political institutions of our society.” In other words, ethics does not drive the creative process. Creativity, on the other hand, provides us with new ways to think about ethics.

According to Fesmire (2003), creativeness requires *skill*. *Skill* is less about coming up with a vast number of possibilities and more about finding a solution that fits the situation. The author believes that creative possibilities can be found within the limitations of rules. Fesmire states that, in all forms of art, there are rules, and *skill* involves being able to work within a system of rules. To that end, he believes that being adept at understanding and applying the rules, just as it is in many artistic disciplines, is also indispensable to the process of moral imagination. In this way, “Moral skillfulness also funds intuition, a habituated felt sense of the rightness of a projected action that parallels an artist’s trained sense of rightness of an artistic act. Effective moral habits may then be understood in terms of masterful artistic technical skills” (p.118).

Engaging in the creative act. Lederach (2005) refers to the creative thinking process in his work as *engaging in the creative act*. Like Fesmire (2003), he does not see moral imagination as a moral-ethical process as much as he sees it as an artistic process for change. It is through keen observation and finding use for one’s observations that creative processing occurs under his view. However, he does differ from Fesmire and Werhane (1998) in that he emphasizes interplay between creative thinking and action where each informs the other. Thus, one *engages in the creative act* by believing in it, watching one’s web of relationships, modeling their behavior after the arts, and making use of serendipitous discoveries.

Empirical support for creative processing in moral imagination. The relationship between creativity and moral imagination is supported by empirical research on moral imagination by Whitaker and Godwin's (2013) study on the antecedents of moral imagination in the workplace. In this study, *employee creativity*, which is defined as one's cognitive ability to bring novelty in the world that is judged to be valuable by others, was tested as an independent variable and measured by adapting a five-item scale developed by Zhou & George (2001). This instrument measured a participant's capacity for creativity using ratings provided by participants' supervisors. The study's dependent variable, one's cognitive capacity for moral imagination, was measured by scoring open-ended participant responses to a set of vignette responses. Whitaker and Godwin's study concluded that *employee creativity* was an antecedent of *moral imagination*. Employee creativity was also shown to strengthen the positive relationship between *moral attentiveness* and *moral imagination* in Whitaker & Godwin's study previously discussed.

Establishment of intentionality. Why does one engage in an act of moral imagination? Kekes (1991), Moberg and Seabright's (2000)'s and Fesmire (2003)'s models of moral imagination take into consideration one's own intentionality. However, these three works look at intentionality from vastly different angles and there is no agreement between the three. These differences will be expanded upon in the paragraphs below.

Exploratory and corrective function. Kekes (1991) asserts that there are two functions of moral imagination, one of which he calls the *exploratory function* and one of which he calls the *corrective function*. He describes the exploratory function of moral imagination as going beyond the immediate cultural context to discover unconventional possibilities. We may engage in moral imagination to realize our own growth in breadth. According to Kekes (1991), "Breadth allows

us to step outside of our culture and view it from an external vantage point, not by committing us to it, but by providing a basis for contrast and comparison” (p.104).

While the exploratory function of moral imagination is future-oriented in character, the corrective function is past-oriented. According to Kekes (1991), our perceptions and understandings come from the past, and we are prone to making mistakes about what we believed to be available possibilities at a particular point in time. As an example, one might perceive oneself as being ineffective at conflict resolution and, thus, might not have the moral imagination to consider engaging in diplomatic solutions and processes. We might make such grossly inaccurate assertions of ourselves because we allow ourselves to be governed by our fears. Through a reflection on the past, we can avoid these sorts of “falsification” and thus “overcome obstacles to arrive at a realistic perspective of what we can do to make our lives better” (p.106). Thus, the corrective function aims to close the gap between the following: “what the agents believe about their possibilities” and “what is reasonable to believe about them” (Kekes, 1991, p.102).

Moral intention. The authors Moberg and Seabright (2000) examine the notion of *moral intention* from a more pragmatic standpoint. According the authors, *moral intention* involves being able to select moral values over other self-related concerns or social sanctions. One’s skills, competencies, and role, and identity may influence moral intention. Individuals conduct themselves in ways that might gain them social approval. Conversely, they may also act in ways to avoid social censure.

Empirical support for intentionality in moral imagination. Limited empirical research on moral imagination does appear to support Moberg and Seabright’s (2000) assertions. A study conducted by Caldwell & Moberg (2007) concluded that (a) individuals who were exposed to

organizational culture that make ethics salient displayed higher levels of moral imagination than those that did not, (b) individuals with high levels of *moral identity*, or “self-conception organized around a group of moral trait associations” (Aquino and Reed, 2002), displayed higher levels of moral imagination than those that did not, and (c) there was an interaction effect whereby employees with strong moral identities were less influenced by organizational cultures that emphasize ethics.

Yang’s (2013) study of 378 part-time MBA students from Jiangxi University of Finance and Economics replicated Caldwell and Moberg’s (2007) study and confirmed the positive relationship between *moral identity* and *moral imagination*. Just like Caldwell & Moberg, the researcher used a survey by Aquino and Reed (2002) to measure *moral identity* and followed Caldwell & Moberg’s (2007) method of procedure of using scoring open-ended responses to a set of scenarios that considered the following aspects of moral imagination: (a) the use of moral language; (b) perspective taking; and (c) the innovativeness of their decisions.

Expressiveness. Unlike Kekes (1991) or Moberg and Seabright (2000), Fesmire (2003) sees an individual as a moral artist holding an intention for personal expression. He agrees with Johnson’s (1993) assertion that morality is “one of our primary forms of self-expression and self-definition. It is the main arena in which we project ourselves and pursue our sense of what we hope to become” (p.211). Therefore, Fesmire (2003) considers moral imagination to be a form of *expressiveness*. According to him, artistic investigation “is an expressive agency through which the [moral] artist struggles to configure emotions, desires, images, and the like” (p.118).

In trying to understand how moral imagination occurs in individuals, it is important to consider all factors that influence one’s moral intentionality. None of the models on their own offer sufficient insight on this, but by considering what Kekes (1991), Moberg and Seabright

(2000), and Fesmire (2003) offer together, it is quite clear that intentionality is a highly relevant aspect of moral imagination.

Interaction with others. While Werhane (1998) focuses on an individual's own thinking process, Moberg and Seabright's (2000), Fesmire's (2003), and Lederach's (2005) models take on a systems approach to the process of moral imagination and recognize the importance of how one interacts with others in a group. It should be noted that a later piece by Werhane (2002) does, however, revise her views on moral imagination to consider moral imagination as a systems thinking approach.

Moral behavior. Specifically Moberg and Seabright (2000) emphasize how a moral decision-maker influences others or allows themselves to be influenced by others. According to the authors, *moral behavior* involves negotiating a course of action through the protocols of *telling and selling*, *telling and listening* (which promises refinement), and *collaborative problem solving*.

Response to other, highlighting, and hiding. Similar to Moberg and Seabright (2000), Fesmire (2003) stresses effective communication skills. According to him, the moral artist can influence others through the use of effective interpersonal communication skills. One of these is referred to as *response to other*. This involves being able to take the perspective of the audience and communicate in a way that allows for artful dialogue. Furthermore, *highlighting and hiding*, are problem framing skills that involve being able to appropriately emphasize and deemphasize the components of a situation that allow for the generation of a creative solution.

Web making. While Moberg and Seabright (2000) and Fesmire (2003) emphasize the importance of communication skills in interacting with others, Lederach (2005) articulates the importance of creating structures in one's interaction with others that allow for one to absorb

new knowledge to arrive at moral imagination. He refers to this process as *web making*. “Web making suggests that the net of change is put together by recognizing and building relational spaces that have not existed or that must be strengthened to create a whole that, like the spider’s web, makes things stick. These are the fundamental skills of know-who and know-where.” (p.85). One does this by *looking for intersections*, “hubs where the cross-linking relational spaces connect the not-like-minded and not-like-situated” (p.85). It is through creating a space where different ideas coming from others can mix and match that creative possibilities arrive.

A study by Yurtsever (2010) explored gender-related differences in moral imagination and concluded women scored higher in moral imagination than men in the moral imagination scale developed by researcher, which is based on Werhane’s (1998) model of moral imagination. While Yurtsever’s study does not draw any firm conclusions that could explain the difference in moral imagination scores between men and women, he suspects that it might possible be attributed to the understanding that women “have a strong sense of self and of others in a network of interrelationships” and that they are more “mindful of any possible difference and treat difference with respect” and would consider such relationships in their morally imaginative decision-making practice (p.521).

These models of moral imagination provide diverse insights on moral imagination as a form of systems thinking. However, by combining the insights of Moberg and Seabright (2000), Fesmire (2003), and Lederach (2005), it is apparent that moral imagination requires interacting with others in a way that involves the giving and receiving of insights to and from others, having a sense of artful style in one’s own communication approach, and creating the conditions for information to flow between people.

Taking action. For Lederach (2005), taking action is important because new learning is generated in the process. Figuratively speaking, one builds and flies the airplane at the same time. The process between thinking and doing is a cyclical rather than linear, process. Artistry does not just come from thought. One must take action in order for creative possibilities to be revealed. Lederach refers to the process of action as *transcendence*. To transcend means to take risks and venture down untraversed paths so as to bring newness into the world. He recommends an approach of being *smart flexible*, or being able to adapt and respond spontaneously to emerging challenges provided by the situational context. Lederach believes that no amount of perception and creative processing can prepare individuals for these challenges. One must simply act when a situation calls for action. Moreover, there are limited windows of opportunity when certain actions can be performed. In this way, creative solutions are ephemeral.

Unfortunately, as in-depth as these theories explain the cognitive process, there is limited discussion about how one takes actions to make a creative idea into a reality that changes contexts and the people living in that context. For example, might social values and ethical principles govern one's practice? Such a consideration to culture and ethical-moral principles and beliefs to behavior such as one's leadership style and practice potentially adds considerable richness to our understanding of moral imagination.

Summary of the literature on moral imagination. This section of the review of literature examined different models of moral imagination and articulated the similarities and subtle differences between them. Moral imagination reflects one's perception of a context, creative intervention, establishment of intentionality, interaction with others, and a course of action. Assessment of the literature reveals significant gaps in our understanding of how moral imagination works. The various models express the creative thinking process of moral

imagination in unique, interesting ways that I believe do add legitimate value for leaders interested in applying creativity to organizational or social change. However, there are opportunities to more deeply investigate an individual's intentionality, interaction with others, and one's style or general way of taking action and how these aspects of moral imagination might interrelate with ethical principles and moral beliefs.

Table 1 is a summary of the components of the five models of moral imagination discussed. Taken as a whole, these models of moral imagination help to frame and guide this study. In a study that seeks to examine how moral imagination is developed, it is important to understand how Balinese community leaders, intellectuals, and process moral imagination. What sorts of perceptions are informed by their sociocultural values? How do they shift their perspective when confronted with a conflict of ideas? How do they establish intention? How do they take action using newfound beliefs? These are questions that this study intended to addresses.

Table 1

A Cross-Comparison of the Components of Five Models of Moral Imagination

	Kekes (1991)	Werhane (1998)	Moberg and Seabright (2000)	Fesmire (2003)	Lederach (2005)
Perception			<i>Moral sensitivity</i>	<i>Perceptiveness</i>	<i>Seeing more deeply</i>
Creative processing		<i>Reproductive imagination</i> <i>Productive imagination</i> <i>Creative imagination</i>	<i>Moral judgment</i>	<i>Creativeness</i>	<i>Engaging in the creative act</i>

Intentionality	<i>Exploratory function</i>	<i>Moral intention</i>	<i>Expressiveness</i>
	<i>Corrective function</i>		
Interaction with others		<i>Moral behavior</i>	<i>Response to other</i>
			<i>Highlight & hide</i>
Taking action			<i>Transcending</i>

Leadership and Ethically Oriented Theories

The subject matter of moral imagination brings together thinking about leadership, ethics and creativity. Is the exercise of moral imagination—addressing a moral-ethical tension—possibly a form of leadership? This requires a bit of examination into the inter-relationship between ethics and leadership. Ethics specifically concerns human relationships. It is about “what we should do and what we should be like as human beings, as members of a group or society, and in the different roles that we play in life” (Ciulla, 2004, p.302). In other words, ethics is normative, determined by communities and societies. We do not exercise ethical behavior or moral imagination privately or independently of community or society. According to Ciulla (2004), ethics concerns leadership because leadership is a particular type of human relationship uniquely characterized by power and influence. Northouse (2004) concurs: “Ethics is central to leadership because of the nature of the process of influence, the need to engage followers to accomplish mutual goals, and the impact leaders have on establishing the organization’s values” (p.307). This section of the literature review discusses the nature of

ethical leadership and also examines the relationship between ethical leadership and moral imagination.

The nature of ethical leadership. According to Ciulla (2004), it is common to distinguish ethics and morality by arguing that ethics is about social values while morality is about personal values. She also claims there is a long history of these words being used as synonyms for each other, regardless of their differing Greek (*ethikos*) and Latin (*morale*) roots. Nonetheless, this raises an interesting question: to whom do these values belong? Do they belong to the leader? Do they belong to a culture, community, or society? Knights and O’Leary (2006) argue that, during the time when Aristotle contemplated the importance of virtues in ethics, the context of these sorts of discussions pertained specifically to virtues that would be good, helpful, and beneficial for society. They claim that concepts such as individualism and autonomy, values that many Westerners hold, stem from a dominating post-Enlightenment discourse. In fact, they argue that the way we habitually approach the subject matter of leadership as being the property of the leader rather than of a collaborative social effort reflects this cognitive legacy. They strongly assert that it is simply impossible to discuss ethical leadership without overcoming this individualist orientation of thought that comes out of the Enlightenment period. In this study, “moral-ethical” is used as a way to signify that a study participant’s sociocultural values are those that are shared by both the individual and community and/or society.

Leadership has been historically studied using various lenses or approaches: trait approach, information processing, skills approach, style approach, situational approach, contingency theory, path-goal theory, leader-member exchange theory, transformational leadership, team leadership, psychodynamic approach, leadership success, leadership development, cultural differences, gender differences, and ethics (Antonakis et al, 2004;

Northouse, 2004). Most of these approaches focus on how leadership operates, or they undergo descriptive analysis of what leaders say and do. The ethics approach goes beyond mere description and raises the philosophical questions of why and how should one engage in leadership. In other words, ethically oriented theories are prescriptive as opposed descriptive (Ciulla, 1995, 2004, 2011). Examples provided by Ciulla (2011) include how should leaders use their power, how should they care for others, and how should they develop followers into thriving human beings. Ethically oriented theories of leadership involve consideration of values. What moral imagination shares with the practice of leadership is the application of values on behalf of community/society.

Northouse (2004) identifies five principles of ethical leadership of which he traces the origins back to Aristotle. These principles include: (a) respect for others, (b) serving others, (c) being just, (d) being honest, and (e) building community. He states that these principles are discussed in several studies in many disciplines including biomedical ethics, business ethics, counseling psychology, and leadership education, among many.

Treviño et al. (2003) first researched the theory of *ethical leadership* by conducting an exploratory qualitative study using a structured interview format with 20 senior executives and 20 ethics/compliance officers. They uncovered a number of personal characteristics that included honesty and trustworthiness, being fair, being principled, being caring, and behaving ethically in their personal and professional lives. In addition, there emerged a *moral manager* dimension, or a belief that leaders proactively influence follower ethical and unethical behavior. Brown et al. (2005) built on this research by performing construct development and validation and developed a ten-item instrument known as the Ethical Leadership Scale (ELS).

In Western philosophy, the three traditional systems of moral reasoning from which we derive many of our ethical principles are consequential reasoning, deontological reasoning, and virtue ethics (Northouse, 2004; Knights and O’Leary, 2006; Ciulla, 2011). In the literature on ethical leadership, one can find applications of all three types of moral reasoning.

Consequentialist reasoning places emphasis on the end result, deontological reasoning focuses on the morality of the action, and virtue ethics focus on the character of the individual. Monahan (2012) has written *A Review of the Literature Concerning Ethical Leadership in Organizations*. In examining 38 articles written by different authors selected by the author, an overwhelming majority of these authors examined ethical leadership from the standpoint of virtue ethics and characterized ethical leaders as individuals that possessed certain characteristics and were able to lead others by modeling these values through action. Knights and O’Leary (2006) concur that writings on ethics and leadership are actually largely informed by virtue ethics. Ciulla (2011) argues that leaders need all three forms of moral reasoning. She states that the “ethical leader does the right thing [Mill and consequential reasoning], the right way [Aristotle and virtue ethics], and for the right reasons [Kant and deontological reasoning]” (p.239). However, while Knights and O’Leary (2006) see value in all three approaches to moral reasoning, they argue that virtue ethics, in spite of its limitations as an essentialist approach, is most fundamental of the three and provides leaders with the capacity for judgment that allows them to best serve society.

According to Northouse (2004), virtue-based ethical theories focus on who leaders should be as people as opposed to looking at the behavior or the conduct of the leader. The presumption is that leaders develop and become more virtuous over time through practice. Ciulla (2011) carefully distinguishes virtues from values. One’s values are what one believes, but one’s virtues are values that one practices. In other words, it is possible to hold certain values but not practice

them. According to Knights and O’Leary (2006), the idea of leading by virtue ethics is to produce individuals of superior character that can serve as powerful examples to others and to inspire them to follow in a similar manner of development.

Prominent leadership theories that are at least partially informed (if not fully informed) by the ethics of leadership include *ethical leadership* (Treviño et al, 2000, 2003; Brown et al., 2005), *transformative leadership* (Burns, 1978), *transformational leadership* (Bass, 1985), *authentic leadership* (Avolio, Luthans & Walumbwa, 2004), *spiritual leadership* (Fry, 2003), and *servant leadership* (Greenleaf, 1977). If one were to examine ethically oriented leadership theories, one would find that each of these theories (a) are normative or prescriptive (as opposed to being descriptive theories), (b) define leadership in terms of the leader, and (c) attribute virtues that such leaders ought to have in their leadership practice. Table 2 identifies the ethical virtues espoused by these normative theories, many of which are measurable using specific available instruments. While many of these leadership theories contain virtues that are not part of Brown & Treviño’s (2006) notion of ethical leadership (for example, being visionary or systems thinking), there are some commonly shared ethical elements in these leadership theories: an altruistic concern for others and a strong sense of internalized moral principles and identity.

Table 2

Leadership Theories and Prescribed Virtues

Theory	Virtues
Ethical Leadership (Treviño et al.; 2000, 2003; Brown et al., 2005)	<ul style="list-style-type: none"> • Fair and principled decision-makers; • Care about people and the broader society; • Behave ethically in their personal and professional lives • Proactively influence ethical behavior
	(Brown & Treviño, 2006)
Transformative Leadership (Burns, 1978)	<ul style="list-style-type: none"> • Raise consciousness of others beyond self-interest
	(Burns, 1978)

Transformational Leadership (Bass, 1985)	<ul style="list-style-type: none"> • Idealized attributes • Idealized behaviors • Inspirational motivation • Intellectual stimulation • Individualized consideration
	(Bass and Riggio, 2006)
Authentic Leadership (Gardner, Avolio, & Walumbwa, 2005).	<ul style="list-style-type: none"> • Self-awareness • Relational transparency • Balanced processing (Fair) • Internalized moral perspective
	(Walumbwa et al., 2008)
Spiritual Leadership (Fry, 2003)	<ul style="list-style-type: none"> • Vision • Hope/faith • Altruistic love
	(Fry, Vitucci, and Cedillo, 2005)
Servant Leadership (Greenleaf, 1977)	<ul style="list-style-type: none"> • Individuals of character • Put people first • Skilled communicators • Compassionate collaborators • Use foresight • Systems thinker • Exercise moral authority
	(Sipe and Frick, 2009)

Relating ethically oriented leadership theories to moral imagination. Several ethical-oriented leadership theories have an ethical component that, when combined with other components such as having vision for spiritual leadership or proactively influencing ethical behavior for ethical leadership, enable the process of leadership to happen. In the beginning of this section of the literature review on leadership and ethically oriented theories, I posed the question of whether or not moral imagination is a form of certain ethically oriented leadership theories. In order to answer this question, let's first consider Brown & Treviño's (2006) ethical leadership concept, which does not have a creative or visionary component, for the sake of simplicity. Let's now consider the intention of one's moral imagination. If the intention is to

develop a unique creative practice aimed at motivating young adults to engage in community service, then the act of moral imagination results in ethical leadership because the followers could be made to be more ethical as a result of the morally imaginative intervention. In some other cases, leadership is required for moral imagination. Developing a new technology to address an environmental problem such as waste proliferation might require the enrollment of scientists, engineers, government, and citizens as followers. Followers, when transformed to be able to see beyond the concerns of the self through ethical leadership, can then support the leader's creative challenge. Thus, leadership can be seen as both a cause and as an effect of moral imagination.

Second, as previously discussed, the process of moral imagination consists of several components: perception, intentionality, creative intervention, involving others, and supporting actions. So, other ethically oriented leadership theories with a visionary component such as transformational leadership or spiritual leadership actually align with the intervention component of the morally imaginative act in this respect. Furthermore, a leader might interact with others and engage in supportive behaviors that could also be in potential alignment with the virtues of transformative or spiritual leadership. For example, one could involve others using behaviors related to intellectual stimulation or inspirational motivation in transformational leadership. Certain spiritual practices such as prayer or meditation or servant-like practices could be supportive actions that sustain one's work of moral imagination or build followership respectively. Thus, the process of moral imagination is certainly affected by the process of ethically oriented leadership. We can also look at moral imagination as an opportunity for a leader to further develop or improve one's virtues and capacity for leadership or, in other cases, as an opportunity to actually modify one's leadership style.

In spite of the similarities between moral imagination and ethically oriented leadership theories, these are two different things. Ethically oriented leadership theories revolve around cultivating virtues based on values over a long period of time. Moral imagination, which is informed by values (or virtues—this is a subjective matter), happens in a unique situation that requires the leader to address a moral-ethical tension. What options does one have? What can one create out of this situation? Moral imagination and ethically oriented leaderships are inter-related but serve different purposes.

Summary of leadership and ethically oriented leadership theories. In this section of the review of literature, I introduced ethical perspectives of leadership. Ethical perspectives of leadership differ significantly from other viewpoints on leadership in that they are normative or prescriptive. This leaves significant room for argument amongst scholars and numerous sorts of theories and insights on ethical leadership. While ethical perspectives on leadership can be derived from consequential, deontological, or virtue ethics reasoning, the vast majority of ethically oriented leadership theories—including the highly popular transformational leadership, spiritual leadership, ethical leadership, and servant leadership—are oriented around the cultivation of the leader's virtues. Finally, moral imagination and leadership are two related concepts that may support one another, but they serve different purposes.

Summary

This review of literature raises some interesting questions for this academic study. How do Balinese leaders address the moral-ethical tension resulting from mass tourism and rectify the complexity of holding traditional, western, modern, and global values? Do the traditional or other values frame how they see their island and what they perceive to be the problems? Might a belief in Tri Hita Karana encourage them to pursue creative action for change? How might the

sociocultural values of Balinese leaders influence other aspects of their moral imagination—the creative thinking process, the establishment of intentionality, the interaction process of involving others, the manner in which one takes action?

Balinese sociocultural values are derived from a blend of ancient Hindu, Buddhist, and indigenous Malayo-Polynesian traditions. The Balinese have relied on them generation after generation to sustain their civilization (Lansing, 1983). Literature presented does indicate a gradual adaptation of Western consumerism as well as an erosion of these traditional values that does not always benefit the wellbeing of the Balinese in terms of their economic development and quality of life. How might Balinese leaders better exercise moral imagination in a way that restores the balance between indigenous tradition and Westernization, modernization, and globalization and in a way that preserves the culture and its indigenous traditions? The review of literature offers a map for this deeply explorative study on Balinese social values and moral imagination.

CHAPTER THREE

Methodology

Purpose of the Study

In a post-modern globalized state of the world where moral-ethical frameworks frequently collide, there is a need for leaders to generate novel and appropriate courses of action that accommodate a situation. This study defines moral imagination as this creative decision-making process by which one approaches a moral-ethical tension. Based on an understanding that a leader's creativity in their decision-making is informed by a set of values provided by their culture, the purpose of this study was to understand the possible interrelationship between Balinese leaders and their sociocultural values. It sought to answer the following primary research question: *How, if at all, might Balinese leaders demonstrate moral imagination using their sociocultural values?*

Research Questions

To facilitate study around the primary research question, I employed the following supporting research questions regarding sociocultural values and decision-making processes of Balinese leaders: *(a) What sociocultural values inform the process by which Balinese leaders approach moral-ethical tension? (b) What specific interventions are part of Balinese leaders' process in achieving their stated vision? (c) How, if at all, might the stated sociocultural values inform the process by which Balinese leaders develop and implement interventions?*

A framework for analyzing moral imagination. I developed a framework to help guide analysis of the moral imagination of Balinese leaders based on my review of literature on models of moral imagination (See Chapter Two). This framework is based on models of moral imagination developed by Kekes (1991), Werhane (1998), Moberg and Seabright (2000),

Fesmire (2003), and Lederach (2005) and consolidating these different perspectives into a single model. In my literature review, I attempted to identify how these models were similar or different from each other. I observed that different scholars discussed moral imagination in terms of (a) perception of a situation, (b) establishment of intentionality, (c) intervention, (d) interaction with others, and (e) supportive actions. Without privileging any of these theoretical perspectives on moral imagination, this study intended to rely on these broad categories as a way to frame and analyze aspects of the process of moral imagination, including the intervention itself as well as its development and implementation. The second research question specifically addresses the third component of this framework, *intervention*. The third research question regarding the process of moral imagination focuses on how Balinese sociocultural values inform the other components of the framework.

Study Participants

Study inclusion criteria. Study participants consisted of 13 Balinese leaders representing various professions such as architecture, dance, politics, education, entrepreneurship, or activism. All prospective study participants generally met the following criteria for inclusion: (a) raised in Bali, understand the Balinese language and culture; (b) possess technical expertise in their professional line of work; (c) addressed a moral-ethical tension in Bali; (d) confronted a contemporary social issue in Bali through their practice; (e) mobilized others through their work, (f) able to comprehend and communicate in English, and (g) contributing to the study's maximum variability in sampling.

Raised in Bali. This study aims to understand how Balinese sociocultural values of a participant, or personal values informed by having significant lived experience in Bali, informed their creative decision-making. A participant need not have been born in Bali and may have lived

in multiple locations, but they are expected to have spent their early years situated on the island of Bali and to have acquired significant early life experience speaking the languages (Indonesian and Balinese), participating in community activities, and learning the values of the culture informed by religion and philosophy. A participant may possess mixed cultural heritage, but at least one parent should be Balinese.

Possess technical expertise their professional line of work. It is assumed that creative decision-making in any field requires mastery over a certain domain of knowledge (Csikszentmihalyi, 1996). Determination of expertise was based on consideration of (a) amount of time spent in a specific field of work such as dance, architecture, or politics, and (b) the level or significance of one's personal achievement(s).

Addressed a moral-ethical tension in Bali. The participant is expected to have addressed a conflict of values that demands some sort of creative resolution. Examples of value conflicts might include the following: Westernization vs. tradition, Balinese autonomy vs. Indonesian nationalism, commercialization vs. environmental preservation.

Confronted a contemporary social issue in Bali through their practice. The Balinese are experiencing many social issues, including environmental degradation, poverty, erosion of tradition, and the spread of commercialization. The contribution of the study participant should be deemed to be of value to Balinese culture and society or the island of Bali itself.

Mobilized others through their work. The participant should have exercised leadership through mobilizing others to accomplish a task that is of significance to Balinese culture and society.

Able to comprehend and communicate in English. As the primary researcher with little or no knowledge of Indonesian language, the participant was expected to be competent to be

fluent in English for the purpose of gathering high-quality data in this study. All but one individual met this criterion. Founder of Senang Hati Community for the disabled Putu Suriati was not a fluent speaker of English. A bilingual Indonesian interpreter with fairly advanced linguistic ability in English was available to translate my questions into Indonesian for her so that she could offer responses, which were translated back into English by the interpreter. She was included because her life experience and work contribute to this study's maximum variability in sampling, which is discussed in the following paragraph. Her limited fluency in the English language was not considered to be a significant barrier in the collection of this study's data.

Contributing to the study's maximum variability in sampling. I intended to include individuals that represented a wide range of professional practices and accomplishments (e.g., architecture, dance, politics, business development, social entrepreneurship, education, etc.), cultural background (e.g., royal family background, mixed heritage, non-Hindu, etc.), and representing different ages and genders. As I expanded my sample during the data collection process, individuals were recruited into my study under an expectation that they would offer a data set that would be significantly different from data from other participants collected up to that point in time.

The determination as to whether or not a prospective interviewee had met the criteria for inclusion this study was made by me. Study participants that met the inclusion criteria were contacted by me through email, telephone, or in-person visit (See Appendix A).

Who are the study participants? Study participants included Agung Prana, social entrepreneur and owner of Puri Taman Sari Resort in Pemuteran, Buleleng and Umabian, Tabanan; Agung Rai, founder and creator of the Agung Rai Museum of Art (ARMA) in Ubud,

Gianyar; Dr. Shri I Gusti Ngurah Arya Wedakarna, Senator to the Republic of Indonesia, President of Mahendradatta University, and Founder of the Sukarno Center; Dr. Ayu Bulan Trisna Djelantik, a medical doctor specializing in hearing science and accomplished legong dancer, choreographer, and founder of Ayu Bulan dance troupe; I Made Janur Yasa, a somatic coach based in Ubud; Ni Komang Sariadi, founder of Pusat Kegiatan Perempuan (lit. “Women’s Activities Center”) or PKP Women’s Center in Tegalalang; I Made Ramia Adnyana, General Manager of H Sovereign in Tuban, Bali; Trissyana Angelina, communications and marketing head of the Bali Mandara High School of Singaraja; Pande Putu Setiawan, social activist and founder of the Anak Alam Community; I Nyoman Priyatna Popo Danes, internationally renowned architect based in Denpasar; Ni Putu Suriati, founder of Senang Hati Foundation for the disabled in Gianyar; Tjokorda Agung Krisna Dalem, a business developer and royal family member of the Peliatan palace; and I Ketut Susana ZANZAN, a social activist, organic farmer, and owner of Omunity Eco-Retreat. Data Collection

Data Collection

Interviews. This study obtained data using a series of in-person interviews. These interviews specifically addressed sociocultural values; perceptions of study participants’ sociocultural context; their means of intervening in a situation, their establishment of intentionality, their interaction with others in developing their work; and specific supportive actions and strategies they employed in bringing their work to fruition. It was the aim of this study to offer perspectives on moral imagination that would inform our understanding of how moral imagination might operate in a Balinese sociocultural context in such a way that we might have a better general understanding of both moral imagination and Balinese sociocultural values.

The aforementioned supporting research questions stated at the beginning of this study's methodology provided a framework for data collection.

All interviews were arranged and scheduled by me between the months of February and December of 2014. Interviews lasted between 60-90 minutes and were conducted in English. Interviews were recorded using a digital audio recorder and later transcribed so that they could be analyzed at a later time.

Pre-interview procedures. All participants were briefed on the study's subject matter (their creative decision-making process and their values), the study's research questions, the data collection method, and types of data that would be collected from these interviews. They were informed that participation is strictly voluntary; that their responses are *not* confidential and fully attributable to them; and that interviews will be recorded, transcribed and analyzed. In compliance with IRB procedures at University of San Diego, participants agreed to sign a form certifying their consent to participate (See Appendix B). The signed consent form and interview data were stored in a locked file cabinet for security purposes.

Interview format. The interviewing format follows what Patton (2002) refers to as an *interview guide* approach. This is a semi-structured method of interviewing in which there are a blend of pre-determined questions that appear on an interview protocol with time and opportunity allocated for additional emerging follow-up questions designed to open up new areas of inquiry. This approach to interviewing allowed me, the researcher, to target topics of interest while also allowing the participants to freely identify ideas of key interest to them and to also further discuss their experiences in their own terms. The pre-determined questions of the interview protocol are shown in Appendix C.

Verifying data and expanding data collection. Member checking during interviews and follow-up interviews helped to ensure the collection of rich, accurate data. Member checking or the procedure of (a) repeating back a finding or offering an interpretation of it, (b) having the interviewee confirm or disconfirm the finding, and (c) providing opportunity for further elaboration, was used throughout an interview to ensure accurate interpretation of data. The use of member checking during interviews was helpful in that it called immediate attention to incorrect assumptions and/or understandings I might have held as a researcher and also provided opportunity for further explanation and clarification while the subject matter was still fresh in the mind of the interviewee.

It was anticipated that interview content might not have been thoroughly understood or rigorously addressed, or new questions might be raised as a result of the interaction between the interviewee and me. In such situations, follow-up interviews for clarification and deeper understanding were employed at my discretion. Thus, I conducted one 60-minute follow-up interview with Dr. Arya Wedakarna.

Data Analysis

Themes with respect to how participants apply sociocultural values, exhibit moral-ethical creativity, and implement their process were derived from *microanalysis* and *coding* of interview data using procedures prescribed by Charmaz (2006). While Charmaz's work focuses on constructivist grounded theory methodology (which this study's methodology does *not* employ), her procedures for analyzing and coding data were, nonetheless, used for this particular exploratory qualitative data analysis, which uses a constructivist epistemological position. In addition, memo writing served to balance the subjectivity between my participants and me, the researcher, and also provided a means to deepen data analysis.

Microanalysis. In order to gather the appropriate supporting data that would answer the primary and supporting research questions, Charmaz (2006) recommends that data be analyzed using word-by-word, line-by-line, or incident-by-incident approaches. In order to capture sharp, nuanced understandings as well as holistic understandings that interrelate details, this study analyzed data using all three approaches and anticipated meanings at all levels of textual analysis.

Coding procedures. Data analysis occurs by means of assigning codes or categories to bits of data. For each interview conducted, this study employed a sequential process of *initial*, *focused*, and *axial* coding as described in Charmaz (2006). According to Charmaz, “*Initial codes* are provisional, comparative, and grounded in the data” (p.48). The purpose of initial coding is to merely mine early data for analytic ideas to pursue further data collection and analysis.

Focused coding followed initial coding and is defined as “using the most *significant* and/or *frequent* earlier codes to sift through large amounts of data” (Charmaz, 2006, p.57). Focused coding requires the researcher to take a more holistic look at interview data and consider the applicability of the codes that were initially used. Charmaz elaborates: “Focused coding requires decisions about which initial codes make the most analytic sense to categorize your data incisively and completely.” It was also expected that each subsequent interview would greatly inform my understanding and analysis of previous interviews and prompt multiple rounds of focused coding of interviews previously conducted.

Finally, *axial coding* refers to “relating categories to subcategories” (Charmaz, 2006, p.60). Axial coding involves grouping categories into a larger framework. However, the author warns that axial coding should be used with a certain level of caution:

Although axial coding may help researchers to explore their data, it encourages them to apply an analytic frame to the data. In that sense, relying on axial coding may limit what and how researchers learn about their studied worlds and, thus restricts the codes they construct (p.62).

Because this study potentially encompasses a wide range of professional experiences and outcomes, the use of axial coding was seen as a way to help provide the needed structure to relate the lived experiences of participants in my study. In order to avoid entrapping myself in a preliminary conceptual framework of the subject matter, I conducted a minimum of nine interviews prior to beginning the process of axial coding.

Addressing the research questions. In order to answer the study's three supporting questions, three groups of codes were generated based on analysis of interview data. These different code groups are described in the next three paragraphs.

Question 1: What sociocultural values inform the process by which Balinese leaders approach moral-ethical tension? Based on rigorous comparison and contrasting of interview data from the study participants using *values coding* as described by Saldaña (2009), a collection of codes representing specific Balinese values (determined via initial and focused coding) emerged. Through axial coding, related values were clustered into larger categorical groupings. Chapter Four discusses what these sociocultural values and value categories are and how they inform the moral imagination of Balinese leaders.

Question 2: What specific interventions are part of Balinese leaders' process in achieving their stated vision? By comparing and contrasting how different leaders in the study intervened within their situational contexts based on data provided by interviews using *process coding* as described by Saldaña (2009), a second group of codes emerged. These processes

determined by initial and focused coding were subsequently grouped into types of practices of morally imaginative Balinese leaders in this study via axial coding. Chapter Five provides a map of the various types and sub-types of creative interventions of Balinese leaders in this study.

Question 3: How, if at all, might the stated sociocultural values inform the process by which Balinese leaders develop and implement interventions? An *a priori* collection of codes based on the framework for analyzing the process of moral imagination discussed at the beginning of this chapter was used to analyze the processes that related to the preparation and execution of a morally imaginative intervention. Codes included: (a) *perception of a situation*, (b) *establishment of intentionality*, (c) *interaction with others*, and (d) *supportive actions*. Content within these groupings were then subcategorized using sociocultural values determined from question one to understand how stated sociocultural values inform the process by which leaders develop and implement interventions. Chapter Six delves into the interrelationship between sociocultural values of Balinese leaders, intervention development, and intervention implementation.

Validating Balinese sociocultural values. This study sought to understand the importance of Balinese sociocultural values in leader creative decision-making. This study does not define Balinese sociocultural values as values that are generalizable to the entire culture but rather defines them as values that are shared by participants in this study that result from what they have learned by living in the culture and being engaged in similar activities pertaining to Balinese religion, philosophy, and its arts. To determine whether or not the Balinese leaders' values might or might not belong to a larger shared system, data from different interviews were triangulated and compared with one another. Identified values were checked to see if they showed up in different interviews and tallied accordingly. For the purposes of this study, if at

least six of the 13 participants identified a specific value, the value was deemed to be a “Balinese sociocultural value.” In some cases where a tally for a specific value fell below six, other considerations were warranted. For example, a study participant might have demonstrated understanding of a specific value through certain actions without specifically naming the value.

Memo writing. Memo writing was employed in data analysis to (a) expand upon data collected and (b) facilitate critical reflection and analysis of data collected. This study followed the procedures on how to conduct memo writing described and explained in Charmaz (2006). These purposes are discussed in the paragraphs below.

Expand upon data collected. The subject matter of moral imagination requires consideration of external activities (e.g., things leaders say and do) as well as how leaders think about moral-ethical tension and how they see the complexity of ethical decision-making. It requires consideration towards difficult ethical matters such as ethnic discrimination of Balinese within greater Indonesia, the benefits and detriments to tourism in Bali, the relevance of caste within Balinese society, or the marginalization of certain groups of individuals such as impoverished children, women, and the disabled. It is my hope that a critical analysis of the data facilitated by memo writing produced the richest possible analysis of how Balinese leaders consider their unique set of social values in their decision-making process.

Facilitate critical reflection and analysis of data collected. This exploratory qualitative research study presumed the world to be an ontologically relativist space reflecting the subjectivity of different individuals with different experiences and seeks to understand what these differences are. This is also commonly referred to as the *constructivist epistemological position*. In addition to recognizing that study participants see and construct the world in unique ways, this study also recognized my ability as a researcher to do the same in terms of how I

interpret data provided by participants. To resolve the tension that exists between developing a conceptual analysis of participant experience and creating a sense of their presence, Charmaz (2006) recommends the use of memo writing to facilitate the development of codes and themes. Memo writing for this particular purpose explores whose point of view is being reflected in the data collected. In this way, the memo writing process allowed me to explore my own ideas and subjectivity as well as that of my own research participants in such a way that the findings are collaboratively produced and fairly balanced between study participants and me.

Committee review. To guard against my own researcher bias and to ensure that my conclusions were indeed reasonable, my dissertation committee reviewed my findings and offered critical feedback regarding my methodology, data analysis procedures, and the validity of actual data. Committee members all possess expertise in leadership studies and in qualitative research methodologies. Findings were modified in accordance to feedback received, including offering additional support, re-examining how data were coded or analyzed, and removing data that were not valid.

Social Location or Positionality of the Researcher

My social location or positionality warrants special consideration in this study. I came to this study as an enthusiastic outsider with limited understanding of Balinese culture, the Indonesian and Balinese languages, and the lives of those of which I chose to interview. My decision to research the Balinese reflects certain biases I hold regarding this particular ethnic group. As a researcher, I naturally made a personal choice to live in a location and research a group of people that I believed most closely aligned with my own personal values. This presents a challenge that I have as a researcher to be able to make interpretations as well as manage and mitigate personal bias regarding my subject matter. I will first further expand on my social

location in the paragraphs below and then discuss how I attempted to address this issue of social location.

First, I identify as a *Western Asian American*. I was born and raised in the Midwestern United States, was provided a Judeo-Christian religious upbringing by Protestant parents, was educated in American public schools and universities, and was employed by various American corporations. Therefore, I have a strong American cultural identity with a fairly strong political bent towards individual rights, freedoms, choice, and self-determination. On the contrary, Balinese culture is highly group- and tradition-oriented and conformist. These factors taken together may have led to mistrust and misunderstanding between my interviewees and me.

At the same time, I am a person of Chinese decent with some understanding of Confucian, Taoist, and Buddhist values and principles. While it is difficult to articulate aspects of my Chinese ethnicity within this short chapter, there exist some commonalities between traditional Chinese and Balinese social and religious-philosophical beliefs and principles which helped me to relate to this culture. For example, I was able to naturally and viscerally understand the basic Buddhist principles that influence Balinese culture and society as well as the role that family plays in one's day-to-day decision-making and the need to ritualistically honor one's ancestors. In this way, the common ground that I created by leveraging ways of thinking and being from the "Chinese" aspect of my own identity during interviews served to reduce the social distance between my participants and me to a limited extent. On the other hand, it may also contribute to the way I might have imposed certain positive views I have about Chinese culture and traditions onto the Balinese themselves.

During my time conducting research in Bali, it was my intention to address the challenges of being an outside researcher by using a combination of various strategies. First, I

read voraciously on Balinese culture and traditions. A list of books purchased for this purpose can be found in Appendix D. Second, I acquired appropriate lived experiences during my stay in Bali. For example, I engaged in cultural activities such as visiting temples, learn the Indonesian and Balinese languages, engaged in traditional Balinese arts such as gamelan music or shadow puppetry, participated in the community by introducing myself to a banjar in the Ubud area. Finally, the use of memo writing helped me to critically consider my own personal biases that I held as a Westernized Asian American. These various efforts to learn and understand Balinese culture were useful in terms of providing me with a cultural background that allowed me to better interpret data from my interviews as well as opportunity for me to build deep, personal mutual understanding with participants and their cultural context.

Summary

This exploratory qualitative study was a unique cross-case analysis of 13 Balinese leaders representing different professions and viewpoints conducted in a culture that was radically different from my own fundamental assumptions about the world. Through a process of comparison and contrast of data provided by the study participants assisted by Charmaz's (2006) procedure of using initial, focused, and axial coding, a system of categories and subcategories depicting Balinese sociocultural values and the process of moral imagination from developing an intervention to executing it emerged in this study. My findings were also informed by careful reflection on data using memo writing to help me understand, compare, and contrast the views of my study participants and manage my own biases and subjectivity as an outside researcher. Findings of this study will be presented in the next three chapters.

CHAPTER FOUR

Findings: Sociocultural Values & Moral Imagination of Balinese Leaders

Culture can be defined in a variety of ways. According to Kluckhohn (1954), culture is a set of habitual ways a group of people think, feel, and react to various situations. Rohner (1984) defines culture as “the totality of equivalent and complementary learned meanings maintained by a human population, or by identifiable segments of a population, and transmitted from one generation to the next” (p. 119). How might such meanings inform one’s morally imaginative leadership practice? According to Northouse (2004), “Ethics is concerned with the kinds of values and morals [meanings] an individual or society finds desirable or appropriate...In regard to leadership, ethics has to do with what leaders do and who leaders are” (p.302). It follows that there is a cultural basis for one’s system of values and ethical beliefs. This chapter addresses the first of three research questions in this study and attempts to understand *what sociocultural values inform the creative decision-making of Balinese leaders*. This chapter includes a description of these Balinese sociocultural values that emerged. I then briefly describe each of the 13 study participants, including their work this study investigates, and how their sociocultural values relate to acts of moral imagination.

Balinese Sociocultural Values

In this study of Balinese leaders, two types of sociocultural values—*harmonic* and *dharmic* values—emerged. Harmonic values are defined as values that require one to take action to produce balance or *equilibrium* in either one’s personal life (*microharmonic* social values) or in the world at large (*macroharmonic* social values). Dharmic social values pertain to the pursuit of right action grounded in the natural and social order. This chapter first expands on the macroharmonic, microharmonic, and dharmic social values of Balinese leaders in this study.

Macroharmonic social values. According to Agung Prana, “Local wisdom is all the local values and cultural values which encourage us to have life in harmony, to have life to be sustainable.” Through a process of aggregating interview data and a process of employing *values coding* (Saldaña, 2009) described in this study’s methodology, specific macroharmonic values of Balinese leaders in this study that emerged included one’s relationship with (a) nature, (b) community, and (c) spirit or God. The balance of these harmonious relationships against each other is referred to as *Tri Hita Karana*, which roughly translates to mean “the three causes of happiness.” In addition to the three sacred relationships of the Tri Hita Karana considered separately, some leaders considered a fourth macroharmonic value, the Tri Hita Karana taken as a complete whole.

Initial and focused coding of interview data also revealed subtle differences in how leaders in this study understood the notion of nature, community and spirit or God. In this study, having a harmonious relationship with nature was understood to mean (a) being grateful for nature’s gifts, (b) being able to be part of a greater whole, (c) taking steps to protect and preserve nature, and (d) understanding the wisdom of nature.

For participants in this study, having a relationship with the community means (a) mutual support, (b) voluntary service, (c) collective decision making, (d) social contracts, (e) sharing of resources, (f) inclusion (g) autonomy, (h) global citizenship and (i) gender balance.

A personal relationship with God or spirit was revealed to be significant for a majority of the 13 individuals in this study. In this study, “God” and “spirit” are interpreted to refer to some felt higher energy that inspires one to take creative action. This requires some clarification. I have selected this interpretation of spirituality for two reasons. First, not all participants in my study practice Balinese Hinduism. One participant identifies as Muslim, and one participant is

Christian. Thus, there is a need for inclusiveness and the recognition of the universal applicability of spirituality to moral imagination in this context. Second, Hinduism in India, Bali, and other parts of the world does not attempt to standardize a notion of “God.” Balinese Hindus generally recognize that different cultures, even other Hindu cultures in India and other islands of Indonesia, can hold different concepts of God and can refer to it using various names and descriptions. This study considers Balinese flexibility in defining and expressing spirituality and applies their understanding of spirituality to the study of leaders and leadership.

In examining what leaders had to say about spirituality and how it informed their work, I have uncovered four conceptualizations of spirituality revealed through initial and focused coding. The Balinese leaders in my study experience the notion of spirituality in the following ways: (a) living with purpose; (b) making an offering; (c) attention to quality; and (d) infusing personal essence.

Table 3 summarizes this study’s emergent macro-harmonic values.

Table 3

Emergent Macroharmonic Values

Value	Tri Hita Karana (Balancing relationships with nature, community, and spirit)		
Value	Nature	Community	Spirit/God
Interpretations and understandings of study participants	<ul style="list-style-type: none"> • Gratefulness for her gifts • Being part of a greater whole • Something to be preserved and protected • Source of Wisdom 	<ul style="list-style-type: none"> • Mutual support • Voluntary service • Collective decision-making • Social contract • Sharing of Resources • Inclusion • Autonomy • Global citizenship • Gender balance 	<ul style="list-style-type: none"> • Living with purpose • Making an offering • Attention to quality • Infusing personal essence

Microharmonic values. In addition to harmonizing oneself with the world through the fundamental philosophical doctrine of Tri Hita Karana, some Balinese leaders also found value in helping themselves and others maintain harmony from an internal perspective. These values are referred to in this study as microharmonic values—in contrast to the macroharmonic values of the Tri Hita Karana. Through values coding described in Saldaña (2009), two microharmonic values that emerged in this study include (a) *Tri Kaya Parisudha* and (b) *Tri Guna*. Tri Kaya Parisudha refers to alignment and purity of one’s thoughts, words, and actions. Tri Guna refers to an internal balance between wisdom, passion, and apathy. In general, microharmonic values were less frequently discussed or raised than macroharmonic values.

Initial and focused coding also revealed a slight difference in how two leaders who mentioned Tri Kaya Parisudha in the interviews actually defined it. Janur Yasa emphasizes alignment between one’s thoughts, words, and actions—what Westerners frequently refer to as “authenticity.” ZANZAN takes a slightly more ethically-bent perspective and argues that there should be good humanistic intention in all three components. There must be purity in one’s thoughts, words, or actions. Any impurities in any of the three disrupt one’s internal harmony in such a way that it can be difficult for one to meditate. Table 4 describes this study’s emergent microharmonic values.

Table 4

Emergent Microharmonic Values

Value	Tri Kaya Parisudha	Tri Guna
Interpretations and understandings of study participants	<ul style="list-style-type: none"> • Alignment of thoughts, words, and deeds • Purity of thoughts, words, and deeds 	<ul style="list-style-type: none"> • Balance of wisdom, passion, and apathy

Dharmic values. Dharma in Hinduism pertains to ethically right action. Dharma has many definitions that might depend on the context of the situation and one's personal role within the situation. Similar to the Kantian categorical imperative, a belief in dharma presumes that there is a correct course of action to take that is dictated by the situational context. While Kant believed that one could arrive at correct action through moral reasoning, Hindus believe that the Universe has a specific order and design and that ethically correct behavior is the choice that best sustains this proper order while choices contributing to disorder are defined as adharma (Eiseman, 1990). It is clear that the Balinese leaders in this study operated with a sense of principles and an idea of right behavior and that these principles come from the Balinese culture. This study revealed that Balinese leaders in this study acknowledge dharma through observing (a) reverence and adherence to Balinese traditions, (b) a sense of responsibility to leave a legacy for future generations, and (c) consideration to karma pala⁷ in one's behavior.

Coding for values revealed slightly different nuances in how leaders understand these particular sociocultural values. Leaders in this study interpreted reverence and adherence to tradition to mean (a) protecting a system of accumulated knowledge, beliefs, and practices; (b) a means to honor one's ancestors; (c) a source for one's own morals and ideals; and (d) a way of knowing one's own identity. Moreover, a sense of responsibility to leave a legacy for future generations could refer to (a) economic, (b) natural, and (c) cultural resources. Finally, a consideration to karma pala in one's behavior could mean (a) consideration of the consequences

⁷ "Karma" translates to mean "action" while "pala" means "fruit" or "consequence." According to Eiseman (1990), this is "The doctrine that one's deeds during life, karma, produces results, pala (literally 'fruit') that are rewarded or punished according to how closely these deeds followed the dharma [religious duty] of the individual" (p.355)

of one's actions which could occur in one's current life or in another life, (b) a rationale for reflection on one's own past actions, and (c) acceptance of the current situation.

Table 5 summarizes this study's emergent dharmic values.

Table 5

Emergent Dharmic Values

Value	Tradition	Legacy	Karma Pala
Interpretations and understandings of study participants	<ul style="list-style-type: none"> • System • Honor ancestors • Morals/ideals • Identity 	<ul style="list-style-type: none"> • Economic • Cultural • Natural 	<ul style="list-style-type: none"> • Cause and effect • Reflection • Acceptance

This section introduced the harmonic and dharmic values that emerged in this study and the subtle differences in how leaders understand and hold these values in their practice of moral imagination. Later in this chapter, I will expand further upon how different leaders understand these harmonic and dharmic values that were introduced in terms each individual's work.

Validating Balinese sociocultural values. A culture is a system of shared values and beliefs. Balinese culture—in particular, its religion, its philosophy, and its arts—serve to guide the population on how one should live in the world and how groups of individuals should live together as a community. While these values are not generalizable to the entire Balinese population, leaders in this study are thought to construct values based on their lived experience on the island. It is common practice in qualitative studies of an ethnographic character to triangulate perspectives of individuals and other forms of evidence in order to establish reliability and validity of values held by a group of individuals within a larger community, society, or cultural system. To validate the emerging cultural values of this study, I performed a cross-case comparison of each emerging macroharmonic, microharmonic, and dharmic value.

Table 6 describes the interviewee, their identified creative intervention, and specific values they articulated during the course of the interview. I caution that these sociocultural values of a leader may or may not be applied to their creative intervention. Moreover, this chart should not be treated as a comprehensive list describing the leader's belief system. In other words, there may be other important values a leader adheres to but did not mention in the interview. For the purposes of this study, if at least six of the 13 interviewees identified a value as their own during the course of the interview, then the value was considered to be of significant importance to leaders in this study and was also reasonably inferred to have been drawn from a common set of unique cultural experiences shared by the individuals in this study. In some cases where less than six individuals resonated with a specific value, additional considerations were warranted.

Table 6

Interventions & Espoused Values of Balinese Leaders

Name	Intervention	Values (Specific Understanding)
Agung Prana	Coral restoration, community tourism	<ul style="list-style-type: none"> • Nature (gratefulness for her gifts) • Spirit (living with purpose, making an offering) • Tri Hita Karana • Tri Guna • Legacy (natural resources) • Karma pala (cause and effect, reflection, acceptance)
Agung Rai	Created Agung Rai Museum of Art (ARMA)	<ul style="list-style-type: none"> • Nature (being part of a greater whole) • Community (sharing resources) • Spirit (living with purpose, making an offering, infusing personal essence) • Tradition (system of thought, honor ancestors, morals/ideals, identity) • Legacy (economic and resources)
Arya Wedakarna	Established satyagraha	<ul style="list-style-type: none"> • Community (mutual support, social contracts, sharing resources, autonomy, global

	movement	citizenship) <ul style="list-style-type: none"> • Tradition (system of thought, honoring those that have come before, identity) • Legacy (economic resources)
Bulan Trisna Djelantik	Legong dance choreography and performance	<ul style="list-style-type: none"> • Spirit (living with purpose, attention to quality, infusing personal essence) • Tradition (system of thought, identity) • Legacy (cultural resources)
Janur Yasa	Somatic coaching practice informed by Balinese philosophy	<ul style="list-style-type: none"> • Community (mutual support) • Tri Hita Karana • Tri Kaya Parisudha
Komang Sariadi/Ibu Sari	Created PKP Women's Center	<ul style="list-style-type: none"> • Nature (gratefulness for her gifts) • Community (mutual support, gender balance)
Pande Putu Setiawan	Created Anak Alam Community to encourage young adult involvement in helping impoverished children	<ul style="list-style-type: none"> • Nature (gratefulness for her gifts) • Community (voluntary service) • Spirit (living with purpose) • Tradition (honor ancestors, identity) • Legacy (natural resources) • Karma pala (cause and effect)
Popo Danes	Tropical environmentally friendly architecture	<ul style="list-style-type: none"> • Tradition (system of thought) • Nature (something to be preserved & protected) • Community (inclusion of others' viewpoints)
Putu Suriati	Created Senang Hati Foundation for disabled individuals	<ul style="list-style-type: none"> • Community (mutual support) • Spirit (making an offering, attention to quality) • Karma pala (cause and effect)
Ramia Adnyana	Developed Balinese organizational leadership practice	<ul style="list-style-type: none"> • Nature (something to be preserved & protected) • Community (mutual support) • Spirit (living with purpose) • Tri Hita Karana • Tradition (honor ancestors, source for morals/ideals, identity) • Karma (cause and effect)
Tjok Agung	Developed a system of business development	<ul style="list-style-type: none"> • Nature (something to be preserved & protected) • Community (collective decision-making, social

	initiatives to increase quality of life for Balinese	contracts, sharing resources, inclusion) <ul style="list-style-type: none"> • Legacy (economic resources)
Trissyana Angelina	Providing opportunities to help underprivileged high school students become global citizens and leaders	<ul style="list-style-type: none"> • Community (global citizenship) • Tri Hita Karana • Karma pala (reflection, acceptance)
ZANZAN	Developed Omunity eco-retreat to promote organic sustainable agricultural practice	<ul style="list-style-type: none"> • Nature (something to be preserved & protected, source of wisdom) • Community (sharing resources) • Spirit (Living with purpose, making an offering, infusing personal essence) • Tri Hita Karana • Tri Kaya Parisudha • Legacy (natural resources)

There is generally strong support for the macroharmonic values presented in this study. 10 of the study participants identified nature or the Tri Hita Karana (which includes one's relationship with nature) as an important personally held value in their interviews. 12 study participants mentioned the importance of community or the Tri Hita Karana (which includes one's relationship with community). Nine study participants expressed the importance of spirituality or the Tri Hita Karana (which includes one's relationship with spirit/God) in their lives. Finally, five study participants directly referenced the Tri Hita Karana, which is a balance of one's relationship with nature, one's relationship with community/others, and one's relationship to God/spirit. In addition, there were two individuals—Agung Rai and Pande Putu—who mentioned all three components of the Tri Hita Karana without specifically stating the Tri Hita Karana during the course of the interview.

Interviewees in this study brought up microharmonic values, albeit less frequently than macroharmonic values. Only two study participants (ZANZAN and Janur Yasa) made reference

to Tri Kaya Parisudha—the alignment and purity of thoughts, words, and actions—in the interviews. However, it should be considered that there were eight other study participants who articulated the importance of verbally communicating what one was feeling/thinking (Agung Rai), matching one’s words with actions in order to set a good example to others (ZANZAN, Agung Prana, Pande Putu, Ramia Adnyana, Bulan Trisna Djelantik, and Trissyana Angelina), and raising awareness by acting in a way that communicates one’s beliefs in dramatic fashion (Pande Putu, Putu Suriati, and Agung Rai). These activities do suggest a tacit understanding of Tri Kaya Parisudha’s essence. Finally, only one of the 13 study participants, Agung Prana, referenced Tri Guna or the balance of wisdom, passion, and apathy. Although Tri Guna and Tri Kaya Parisudha are ancient and somewhat esoteric concepts that are not likely to emerge in the course of casual conversation in Bali, both Tri Kaya Parisudha and Tri Guna have been kept in this study for analysis because they are classically important concepts to Balinese culture, informed the way of thinking of leaders at a tacit level, and support a larger understanding that one should experience harmony with the outsider world as well as within oneself. In particular, Tri Kaya Parisudha appears to be an implicit practice of many of the Balinese leaders in this study.

With the exception of Janur Yasa’s somatic coaching practice that employs Tri Kaya Parisudha in his one-on-one work with clients, microharmonic values generally inform supportive actions that sustain the creative work of several leaders in this study (which I discuss in Chapter Six) and not necessarily the actual intervention itself. That being said, the microharmonic values are nonetheless important to several leaders in this study and seem to complement the macro-harmonic values of these Balinese leaders presented.

Dharmic values appear to be important to several leaders in this study. Six of the participants expressed the importance of tradition, albeit in different ways. In this study, there were several individuals working with marginalized populations that peculiarly did not reference the importance of tradition during the interview. This does not suggest that these participants did not agree or disagree about the importance of tradition. Perhaps it is the case that revering and adhering to tradition did not have direct relevance to the nature of their work. Seven of the participants expressed some feeling of obligation to leave behind a positive legacy for future generations in the form of economic, cultural, and natural resources. Finally, six of the participants referenced the importance of considering karma pala in their work or daily activities.

This study attempted to uncover a unique system of Balinese values informed by cultural experience that governed the moral imaginative thinking of study participants. The data show that Balinese leaders shared many of this study's emergent values. Moreover, they are important values that leaders in this study strive to protect. Attention of this chapter's findings now shifts to how leaders in this study employed these sociocultural values in their work.

I Gusti Agung Prana: From Coral Restoration to Community Tourism

I Gusti Agung Prana (Agung Prana), owner of Puri Taman Sari Resort, refers to himself as a social entrepreneur. He has dedicated his life to community economic development and environmental restoration through the development of a unique, sustainable eco-tourism practice in Pemuteran of Northwest Bali. Agung Prana has been involved with tourism for most of his life, having started his career as a tour guide in his younger days showing visitors his beloved Bali. Eventually, he became an entrepreneur specializing in offering unique eco-tourism experiences. Like several other participants in this study, Agung Prana is proud of Bali's natural

environment and recognizes that nature is important to the biological wellbeing of humans, the Balinese culture, and Bali's viability as a destination for tourism.

A pivotal event occurred for Agung Prana in the 1980's who witnessed fishermen in the village of Pemuteran throw dynamite into the sea, killing not only the fish but also the coral that sustained life in the area. This situation was deeply troubling to him. While he experienced a certain level of anger at the careless environmental destruction committed by these fishermen, he also understood these individuals were desperate and poverty-stricken. Agung Prana wanted to find a way to address this difficult challenge and relied on spiritual messages he received in times of sleep. These spiritual messages led to the development of an innovative social entrepreneurial practice combining coral restoration with community tourism.

To achieve this feat, Agung Prana partnered with European scientists and village leaders to restore coral in Pemuteran district of Northwest Bali in the early 1990s. The scientists developed a technology to build coral nurseries using Electrolyte Mineral Accretion Technology, or Biorock™. Agung Prana and the scientists worked together with the community to put metal structures into the sea. These structures were connected to an electrical generator located on the shore of Pemuteran. The electricity promotes mineral accretion that could be used to support rapid coral growth. According to Hilbertz and Goreau (2001), "With a total length of 300 metres situated in an area of 2 hectares, this is the largest Biorock coral reef nursery and restoration project worldwide, exceeding the combined sizes of all other ongoing projects in the Pacific, Caribbean, and Indian Ocean" at the time of establishment.

Recognizing that villagers in Pemuteran also needed income and an incentive to maintain, preserve, and protect the environment, Agung Prana introduced an opportunity to collaborate with them. He persuaded villagers to use their non-productive land to build

international-standard hotel rooms around the village that would also provide visitors with a unique opportunity to experience the beauty of the natural surroundings and learn about village life. The rooms are built as small village houses managed by Agung Prana and his professional team. This opportunity empowers villagers who partner in this venture by providing them with significantly higher incomes than they would earn by farming alone and financially incentivizes them to preserve the beauty of their surroundings and Bali's viability as a tourist destination. Currently, Agung Prana operates a total of three such community tourism projects—two of which are located in Pemuteran and one of which is situated in the terraced rice fields of Umabian village in Tabanan regency of Central Bali.

Values of Agung Prana. A strong belief in one's spirituality, the need to preserve nature, and the desire to bring community directly relates to Agung Prana's attempt to restore coral in Pemuteran and to develop community tourism that encourages community participation to protect the environment.

Nature: gratefulness for her gifts. Agung Prana is a social entrepreneur who relies on community tourism to show visitors about the importance of nature and to provide a means for villagers to profit by maintaining their land and using the land to support basic needs for food and shelter. He states, "We are supposed to be close to our environment of Mother Nature, who provides all the needs of livelihood. That's—so we are part of Mother Nature." For Agung Prana, being close to nature means to have an understanding and appreciation for nature's role in sustaining human life. Agung Prana saw the decimation of fish and their habitat for the sake of short-term economic gain as disastrous, causing long-term harm for the Pemuteran villagers who destroyed their own food supply and must therefore go further out to sea to catch fish. According

to him, we are integrated with nature and that we show gratefulness to nature by preserving and protecting nature in the same way that nature preserves and protects us.

Spirit: living with purpose. Agung Prana's environmental work in coral restoration in the 1990's was deeply informed by his religious faith. According to him, "When we have a deep religious life, then your mind is so sensitive. You work a lot with heart. You think with heart. That state of mind becomes part of spiritual life and spiritual acumen." It was this strong sense of spirituality that gave Agung Prana a strong sense of purpose that led to work with scientists and the local community of Pemuteran to restore the devastated coral reef of Northwest Bali.

Spirit: making an offering. Agung Prana adds that "life is a devotion. Life is to serve others with love and devotion." He puts endless energy into working with communities to protect their environments and financially incentivizing them through his community tourism work. The making of offerings and daily expressions of gratitude is practiced by Balinese in all parts of the island and seems to acculturate Agung Prana, to not only be generous and hospitable to guests and visitors in his business practice, but to also serve the best interests of Balinese communities and society.

Legacy: Natural resources. In contemporary Bali, there exists a tension between economically developing the island and bringing in an ever-increasing number of visitors each year versus protecting and preserving the natural resources by restraining economic development. Social entrepreneur Agung Prana believes that he and others have a moral responsibility of protecting the environment for future generations. He expresses his concern regarding the impact of rapid economic development in Bali and wonders how Balinese society will succeed in providing future generations with natural resources for their own biological and economic wellbeing. He states,

Sustainability's now a global issue, and everybody is under threat of disasters about environment...for instance, when an area like Southern Bali, like including Ubud⁸ is overdeveloped, so, we are going to be [experiencing a] shortage of natural resources, so then, the natural resources with environment will be disasters, and we have nothing left for our future generations.

Agung Prana does not necessarily oppose tourism development. However, he believes that, in order to provide natural resources for future generations, following ancient Balinese wisdom is necessary for ensuring their availability. He states, "Every [new] development in a new area...has to be conceived [conceptualized], adopting the local wisdom of local culture, where there is any highlight point in this sustainability for now and for the future generations." For Agung Prana, what he would like is a regulated form of tourism where the majority (70%) of an area that is designated for tourism development is left undeveloped (no physical structures such as hotels or restaurants) so that villagers can continue to cultivate the land for subsistence and maintain the natural harmony of the ecosystem while visitors pay a premium to come to these villages and enjoy the natural capital provided by these sorts of unique community-based eco-tourism experiences.

Karma pala: cause and effect. Several individuals in this study identified importance in paying attention to the consequences of their actions. For these individuals, generating positive karma through service to others in order to have a good life or future life served as a key motivator in their work. For Agung Prana, karma pala is the understanding "that you would

⁸ Ubud is situated north of the South Bali tourist zone. The original intention of the national government and regional Bali government was to contain international mass tourism to the South Bali area. Agung Prana is suggesting that commercialized tourism is spreading to Ubud and other areas well beyond the boundaries of the South Bali tourist zone.

harvest whatever you done in your life.” Agung Prana looks far beyond the short-term consequences of karma pala that might occur within the course of one’s natural life. Acquiring good karma by protecting the environment through coral reef restoration and using community tourism as a strategy to sustain the area and bring prosperity to the local community is seen by Agung Prana as a means to pay for his journey to heaven and reunite with God. Today, Agung Prana continues to be quite busy running his businesses and spreading his ideas about environmental preservation and the benefits of community-based tourism.

Karma pala: reflection. Agung Prana adds that a belief in karma helps to “stop and control people into attitude and examine life [gets people to take control of their own situation and develop a reflective attitude around one’s own life].” When there is awareness of karma pala, he believes one might critically reflect in a way that enables to live more harmoniously in the world and with a greater sense of respect and reverence towards life. Agung Prana states,

So we would like to build their awareness that life is not that only. Life is more valued, more important if you put “reborn” back [in]to the fundamental philosophical way of life. Life’s to be in harmony. Life [is] to be very well self-controlled, and, also, we still have to believe because [of] the karma pala.

Agung Prana suggests that, through reflection, Balinese can understand the karma of materialistic thinking and, in that way, reconsider the traditional wisdom of the past and the values and insights traditional wisdom might provide.

Karma pala: acceptance. Understanding karma pala also means to accept the current state of the world as the consequence of past human activities. For social entrepreneur Agung Prana, to accept means to learn from one’s mistakes and to balance destructive actions of the past with the creation of new possibilities for the future. He accepts the effects of overdevelopment in

tourism in South Bali but believes that the South can be refurbished and the whole of the island could be balanced with new community-based, eco-friendly tourism in other areas of Bali. In the past,

most of them have a very limited perspective about tourism development. They don't know about the market demand. They don't know about the market trends and so on. Just build what they could build, including the community in Kuta before. They just build what they could build! And they don't know what the tourists need and what the demand is. So they don't understand the concept [that]...the development [of] tourism must also mean [the] conservation of selling point potential—the potential of our selling point is the culture and the environment! OK. Leave Denpasar [as it is]. Leave Kuta [as it is]. Leave Nusa Dua [as it is]. [That has] Already past. But we put our efforts to bring it back, trying to refurbish [it], but then, to balance it, we encourage all the new development to be [on] other side[s] of the island, very strictly regulated according to the local wisdom, according to the ecosystem.

Having accepted the reality of overdevelopment in South Bali, Agung Prana works with villagers to develop community tourism projects in North and Central Bali and actively speaks about his business model to others. He trains villagers on how to take care of the environment so that tourists can come to their villages, stay in places they have created, and be able to experience the natural beauty of Bali that is now difficult to find in popular tourist zones.

Critical reflection on Agung Prana. Upon reflecting on my interview with Agung Prana, I was left wondering how one balances the “social” and the “entrepreneurship” aspects of Agung Prana's role. In working with his villagers, to what extent are they allowed to go beyond

being inspired by Agung Prana's work to being actual creative agents of change like Agung Prana himself so as to produce a more collaborative, communal experience? While it is customary for entrepreneurs to be substantially rewarded for assuming financial risk, how might Agung Prana balance his own self-interest with those he seeks to help? While interview data will not reveal answers to these questions, dealing with competing influences is part of the complex reality of morally imaginative creative decision-making worth considering.

Agung Prana is a spiritual individual who is sincerely committed to restoring and preserving the beauty of Bali—her subak systems, rice terraces, coral, and tropical fish—and meeting the economic needs of local communities. He is highly attuned to the karma pala of the Balinese community as well as his own, recognizing that modern Bali is the result of a certain mindlessness toward Tri Hita Karana stemming from a cultural shift to Western-style capitalism and consumerism. Through his own moral imagination and courage, Agung Prana seeks to acquire the karma credit he believes he needs to reunite with God.

Agung Rai: Building a Museum to Preserve Culture

Agung Rai recalls life in the 1970s when he would walk distances as long as nine kilometers (about 14.4 miles) to catch a bus to Sanur in order to buy and sell Balinese art to visitors and collectors. Throughout his life, Agung Rai saw how the island was quickly developing as a result of massive investment in tourism on the island. Rice fields disappeared to make room for hotels and resorts. Agung Rai also noticed that the culture was changing. As young people left their villages and headed into the tourist zones to work, they began to adopt the consumerist mindset that was responsible for the development of mass tourism in Bali and had forgotten their own cultural values. To see centuries' worth of culture captured in the paintings

he collected, bought, and sold quickly disappear was alarming for Agung Rai. At just 20 years of age, he had already developed his own unique vision to build a museum that would preserve the Balinese culture.

Over many years of making a living peddling art, he eventually opened an art gallery in Peliatan and then acquired land in small pieces to found the ARMA Museum, which officially opened in 1996. The ARMA Museum is one of Ubud's primary tourist attractions today. According to the ARMA Foundation of which Agung Rai is the Chairman of the Board, ARMA exists to preserve the Balinese art and culture. "Some of the major purposes of ARMA museum are: (a) to preserve artworks; (b) to develop and preserve the art of painting, sculpture, dance, music, and various other cultural art forms; (c) to provide means and infrastructure for local society to learn various artistic skills" (ARMA Museum & Resort, 2011).

The Agung Rai Museum of Art houses traditional and locally produced artwork by Balinese, other Indonesians who migrated to Bali, and foreign residents such as the well-known Walter Spies. The museum features not just paintings, but also woodcarvings, illustrations, and fabrics that depict religious and other cultural themes as well as the natural beauty of the islands. There are also masks and costumes used in traditional dance on display.

The buildings and the landscape of the museum grounds reflect traditional principles of Balinese architectural style and highlight ancient farming practices that include the use of terraces for rice, use of the subak system for irrigation, and natural plowing and fertilization methods using cows and ducks. The museum also offers cultural programming such as workshops and performances that showcase Balinese music and dance, holidays, and special ceremonies.

Values of Agung Rai. Agung Rai created ARMA out of personal consideration to spirituality, a desire to preserve the traditional cultural system in a period of rapid change, a love for nature, and a desire to leave future generations with an important cultural resource. These values will be expanded upon in the following paragraphs.

Nature: being part of a greater whole. In post-modern Bali there exists a tension between one's relationship to nature and one's ego. How is one to regain connection to the natural world in a place where people are preoccupied with the consumption of fads and trends in clothing and technology? By building the ARMA museum in Ubud, Agung Rai strives to provide a resource that challenges people to think about the world around them and to past the limitations of human ego. He states,

I know that all over the world, people are away from nature and I try to bring them back to the source—back to the nature. When you [are] away from nature, you can imagine, you [are] only following your ego, senses. If you [can] be with nature, then you [will] understand.

Nature and the history of the environment can be experienced by visitors to the museum through the paintings that depict the Balinese landscape of the past and by observing the plants and trees on the museum grounds. By wandering through the galleries and the museum grounds, it is as if one is transported to the Bali of the past. One quickly forgets the hustle and bustle of an overdeveloped Ubud only minutes away.

Spirit: living with purpose. Several leaders in this study brought up the notion of spirituality. Spirituality can be understood to mean being deeply connected to one's intention. This requires understanding of the emotional, non-rational self. According to Agung Rai, to live in accordance with purpose means to “walk with your own heart.” For him, it is not a matter of

going broke or not getting one's work done before the end of one's own life course. He states, "It doesn't matter if you win or lose in life as long as you walk with heart." The ARMA took more than 30 years to materialize after he had initially conceived of the idea as a young man. The beauty of the museum and its grounds gives testament to Agung Rai's sense of spiritual purpose.

Spirit: infusing personal essence. For Agung Rai, to have a relationship with spirit not only requires a sense of individual purpose but also some sort of expression of one's individual essence. He sees his museum as a series of creative choices stemming from his own personal vision. He is proud to have developed every aspect of his beautiful museum in Ubud. Agung Rai's personal artistry lies in his ability to create a space that brings together Balinese style buildings that house his paintings and a carefully crafted landscape that reflects the surroundings of ancient Balinese life. He describes his museum as a blending of what he refers to as "art made by man" and "art made by nature" together in a manner that he finds aesthetically pleasing to himself. Thus, to visit the ARMA is to experience Agung Rai's personal essence.

Community: sharing resources. Balinese society has been organized into community social units known as banjars for hundreds of years. Through the banjar, communities are able to consolidate their social, financial, and intellectual capital to further improve and develop their communities. For ARMA founder, creator, and owner Agung Rai, the concept of banjar is "very powerful" because it is "the spirit of oneness." Agung Rai regards his museum as an international banjar, a new type of community open to the world where people of different cultures and backgrounds can come together to exchange ideas and share their perspectives, perhaps tempered by the cultural ideas and values communicated by the design of the museum and its paintings and perhaps also for the betterment of Bali. Agung Rai states,

It's like I creates [have created a] new banjar, new desa [village], but modern, transformed, accountable, and creative. Creative and innovative...I mean, ARMA is like the new model. ARMA [is] like a new model, [where one is able to be] open, [and able to] criticize—whatever. This is not only [for] Balinese. It's [for] anyone. Open for, you know, global yeah? No discrimination what[so]ever. You can give [your] idea[s]...There's [There are] other people [who] give her [their] ideas that could be share[d].

Tradition: a system of thought. ARMA founder Agung Rai regards tradition as a way of life, a way of thinking, and a way of being. He believes that Balinese tradition is infinitely valuable for having uniqueness that cannot be found anywhere else in the world—the philosophy, the customs, values, ceremonies, religions, arts, and so forth. The ARMA Museum seeks to document these various aspects of Balinese culture. While many foreign visitors frequent the ARMA, Agung Rai states that the museum also serves the Balinese by seeking to remind them of their traditional past: “To embrace, to showing, to see their culture, to see, their tradition, to see their essence, the global, and also another thing important thing what I try to [do].”

Tradition: honoring ancestors. For several leaders in this study, the observance of tradition was seen as important because of the way it allows individuals to connect with and honor their ancestors. Agung Rai has an interesting take on this idea. He considers the community of artists in Bali, local and foreign, to be part of a unique kind of family. He refers to his museum as a temple that preserves the spirit of the artists that have lived on the island. He states,

This is a temple to me. So, it protects the spirit of those artists that pass[ed] away maybe 80 years ago, and [the experience of visiting ARMA] is pretty...similar, [as] if you [would] go to [a] temple, preserve [it], maintain [it], and respect it.

Many Balinese families have temples to honor their ancestors. ARMA is Agung Rai's unique way of paying homage to those that have continued the artistic traditions of Bali and have shaped the development of art on the island.

Tradition: identity. Like several other leaders interviewed in this study, Agung Rai believes that one can know oneself through one's culture's traditions. Conversely, he believes not knowing one's own identity leads to the destruction of culture. It is his belief that the Balinese have forgotten who they are because they forget their traditions. He asserts they have learned to develop a more consumer-driven outlook and mentality from the West. There is an apparent tension that exists between how consumerism pushes people into thinking about what they have and own and the Balinese system of traditions that help one to understand the shared ideals of Balinese communities and society.

Actually they [the Balinese] destroy their own culture. [It's] Not the tourists [who] destroy it. We [the Balinese] destroy it because we have no ideals...No ideals! What to do with the money! And nowadays, they become slave of senses, more and more like everybody everywhere, and that's the problem.

Agung Rai believes he has a responsibility to teach his children and grandchildren who they are. In addition to being an artist and a businessman, he is also a well-read historian of Balinese culture and teaches his children about the culture and the history of their people.

I educate the [grand]children...everyday. I [am] showing them, I [am] explaining [to] them about this the history of the rice they eat. I look [at] them proud[ly]. I

bring them to Europe. I showing [show] them Australia. I take them to Japan. I take them to Europe. This is how to open their mind if nothing [anything]. I don't want to expect anything because this is to me, is informal education, to combine the formal education and informal, to train their eye, to train their heart and to open their mind.

Legacy: cultural resources. In a world where culture is quickly being forgotten as people focus their energy and time to make ends meet, Agung Rai feels a need to provide a cultural resource to help future generations of Balinese in understanding the wisdom of their ancestors. Agung Rai's ARMA Museum serves to not only preserve paintings but also the Balinese culture as a whole. The museum grounds and buildings preserve the architecture and landscape of Balinese past. One can even witness a terraced rice field where farmers maintain the land using traditional means—no machines or pesticides are used. ARMA is a museum that documents the Balinese cultural system. Why should one build a museum to preserve culture? Agung Rai replies,

Because that is the treasure for all of us. And that is [a] place [that has] inspired me. That is ancient cultures, 300 BC, and we have to respect, we have to preserve it and maintain it and keep it alive.

The ARMA museum might be considered a cultural legacy for the Balinese and visitors to Bali. Agung Rai fears that the Balinese are forgetting their past and hopes that his museum will help guide future generations and keep them close to the Balinese way of life. The museum thus serves as a mechanism to preserve the cultural legacy of ancient Bali in a rapidly changing world.

Critical reflection on Agung Rai. Looking back at my interview with Agung Rai, there are some questions that left me struggling to understand his unique contribution to society. While Agung Rai might have described his museum as an international banjar or community, I found myself puzzled as to what extent the museum actually is a place of community. The concept of the ARMA is most certainly the work of Agung Rai who assumes 100% credit over its look and feel and describes the museum to be the result of his own individual ego. While Agung Rai strongly envisions and desires ARMA to be a community space, to what extent is there room for others to play a role in the development of this creative space given the level of Agung Rai's control over the ARMA museum? Moreover, Agung Rai considers his staff to be part of a larger community. How deep is he connected to his staff members? Is the nature of his relationship to his staff conducive to the development of community? How do employees think of the ARMA space? Is it a community space to them or merely a place to work?

While Agung Rai laments the loss of traditional aspects of culture as the island becomes more and more commercialized, I also thought about the level of commercialization he is willing to allow on his premises in order to fund museum operations. The ARMA has, for example, been the central grounds for the Bali Spirit Festival in 2014 and 2015, an international event that attracts meditation, yoga, and spiritual practitioners from around the world. Unfortunately, ticket prices exclude the Balinese from participating in this festival and there is limited acknowledgment or effort to promote understanding of Balinese culture and spirituality at this particular festival. On the other hand, much attention is focused on the spiritual beliefs and personal interests of the festival's visitors.

ARMA is a tourist destination and features a world-famous resort and dining facilities for guests. Visitors pay a premium to stay on the premises. Does having an upscale resort and fancy

eating establishments on the premises encourage curiosity and investigation into the Balinese culture or do they reinforce first world privilege, divisiveness, and the modern day neo-colonization of an indigenous culture? While the commercialized reality might dictate that Agung Rai direct his energies to developing facilities that fund his mission of protecting and preserving Balinese culture, it is a difficult moral quagmire for Agung Rai to decide what level of commercialization on the ARMA premises is acceptable.

Agung Rai's visionary mission to create a museum that could preserve many different aspects of the Balinese stems from his own system of values. First, he possesses an intimate oneness between nature and himself. Second, he has a strong spiritual sense of purpose and uses his creative energy to infuse a unique personal essence in his work. Fourth, he demonstrates concern for tradition, which he believes can guide modern-day Balinese to better understand themselves and to live more mindfully and to have better quality live. Finally, he seeks to provide future generations with the cultural resources from Bali's traditional past.

Dr. Shri I Gusti Ngurah Arya Wedakarna: On Hindu Economic Philosophy & Satyagraha

Dr. Shri I Gusti Ngurah Arya Wedakarna (Arya Wedakarna) is a well-known politician, political activist, and academic. He is currently serving as a Senator to the Republic of Indonesia representing Bali province. He is also the President and Faculty Member of Mahendradatta University and Director of Mahendradattta University's Hindu Center of Indonesia. In 2011, he founded The Sukarno Center in Tempaksiring, Gianyar, in order to help Indonesians better understand Sukarno's legacy in Indonesian history. As a philosopher of Hindu economic philosophy, he seeks to empower the Balinese through a social movement that he refers to as *Satyagraha*.

As a child growing up in a royal family, Arya Wedakarna recalls having a protective and privileged life within the walls of a palace. Growing up with what he refers to as a Western mindset, he experienced a remarkable change of heart when he was first required to go to India to attend to his father's death rites. India was a special place for Dr. Wedakarna's father, who was a leading proponent of Hindu economic philosophy and supporter for Indonesia's first president, Sukarno. While living in India, he was finally able to connect with his father's political legacy and developed an appreciation for India's political system and Gandhi's ideology of Satyagraha and the Swadeshi movement which emphasized the principles of autonomy and self-sufficiency.

Later, while pursuing undergraduate and graduation education in economics in Jakarta, Wedakarna became keenly aware of bigotry and discrimination of Balinese and other groups in Indonesia. He could not understand how certain groups of individuals in Indonesia resented the Balinese and applauded the Bali bombings of 2002 and 2005. For Wedakarna, a fundamental tension exists between being a proud Indonesian and advocate of Sukarno values encapsulated in Pancasila, (the Republic of Indonesia's nationalist political ideology) and being a supporter of autonomy and self-determination for Bali. As a young politician, Wedakarna navigates the cusp between national and indigenous identities, between unity and diversity, and between the political ideologies of Pancasila and Satyagraha.

According to Wedakarna, the term Satyagraha (literally meaning "adherence to the truth") was first used by Gandhi to unite and liberate Indians from the forces of British colonization. In a similar vein, Wedakarna supports political autonomy for Bali from within the Republic of Indonesia so as to give the Balinese more power to manage their resources and protect their island as well as their culture. He is generally opposed to governmental policies that

take tax revenue earned primarily from tourism out of Bali and large corporate investment that disadvantages Balinese small business owners.

As a Hindu economics philosopher, Wedakarna believes that economic prosperity is consistent with Hinduism and even necessary for Balinese to preserve and protect their culture. Through public speaking and special lectures, he strongly advocates for the Balinese to aspire to become well-educated, strong-minded entrepreneurs and supports policies that promote Balinese entrepreneurship on the island. Furthermore, he advocates that the Balinese engage in networking in order to share different types of resources and build businesses together.

Values of Arya Wedakarna. Dr. Wedakarna's interest in establishing a strong, self-sufficient Balinese community that could preserve important Balinese traditions and provide future generations with economic resources including land and monetary wealth inform his Satyagraha and Indonesian nationalist viewpoints.

Community: mutual support. Politician and Hindu economic philosophy expert Dr. Arya Wedakarna believes that members of Balinese society should support one another's economic success in the community through investment. This means for Balinese communities to make a conscious decision to invest in Balinese businesses whenever possible. He encourages Balinese communities to invest in village credit institutions known as *lembaga perkreditan desa* (LPD) and to patronize Balinese-owned eating establishments as opposed to syariah (sharia) banks or halal-certified eating establishments owned and operated by the Muslim majority of greater Indonesia. "Why [do] you have to save your money in the bank who have the branch of sharia if you can put your money in LPD? Yeah, because there is a bank in the village! Why [do] you have to buy something in that place that is called sharia or halal...you have to help your brother

and sister who [is] also in the entrepreneur[ial] field...I'm not against them [non-Balinese Indonesians]. I'm not against...anti-sharia.”

Dr. Wedakarna believes that, by Balinese supporting their own community through economic activity, they can be a strong community capable of sustaining their culture and way of life. Of course, there are complexities when it comes to balancing different political viewpoints as a politician. In multicultural populations such as Indonesian, inter-ethnic tensions are challenges that leaders must contend with. Dr. Wedakarna must support and promote the cultural and economic needs and interests of the Balinese without appearing divisive to other Indonesians and without contradicting his own nationalist beliefs and support for Pancasila.

Community: social contracts. The role of the traditional Balinese caste system within contemporary Indonesia is complex. While the ksatria (kings and warriors) caste was historically responsible for providing leadership and physical protection to society, these responsibilities no longer exist in the era of the Republic of Indonesia. Nonetheless, several royal family members such as Dr. Wedakarna maintain a sense of responsibility to their people and to find a way to carry on the legacies of their ancestors. Wedakarna's father was the founder of an important Hindu organization called Parisada, which promoted Hindu economic philosophical values. For Dr. Wedakarna, he believes that it is his unquestionable dharma, inherited role, and destiny to follow his father's lead and educate and empower his people to be economically strong and loyal to their traditions and values. He states,

So, I have obligations to continue, also to preserve and also to fight... [for] the Hindu [followers of Indonesia]—not only [in] the economic matter[s] but [also in] the old Hindu [religious and philosophical] issues—especially how to educate, especially how to enlightenment [enlighten] the Balinese people and [make them]

proud to be...Hindu[s] and also to push them to give the participation for the national development [participate in national development]...

Dr. Wedakarna travels around the island of Bali, offering support and inspiration to his followers through personal meetings and public speaking. He is also involved in many political organizations such as The Hindu Society of Indonesia and the World Hindu Economic Forum trying to encourage dialogue around Hindu economic philosophy.

Community: sharing resources. Dr. Wedakarna also stresses the importance of community inter-dependence for economic success. He does not ask the Balinese to risk everything they own to start a small business, but to creatively share the rights and responsibilities of owning businesses together. He calls on young entrepreneurs to find creative ways to work together and share different resources—educational, financial capital, land, raw materials, and so forth.

If you want [to] become the entrepreneur, you don't have to collect a lot of money first. You can share your knowledge. You can share your experience. You can sell your culture, your ability to talking [communicate] with another [group of] people. So, if you want become [an] entrepreneur, [an] entrepreneur is not just—this is in the traditional mind or perspective, [that] you have to collect a lot of money first and [then] you can open something. That's the old type of the entrepreneur, but I change now. You can own your own branding. You can own your intellectual property. [The Balinese]...can have a company. They don't have to have money first. Yeah, there is a shared system. They have a lot of systems we can establishes the business person [There are a lot of ways of making people into entrepreneurs]. I think that's the most essential.

Dr. Wedakarna believes economic self-sufficiency is important for the Balinese if they want to be in a position to have some sense of control over how they would like to live their own lives. Through people mutually supporting one another and combining different kinds of resources in a business venture, he believes that the Balinese can find new solutions and possibilities that will help the Balinese to protect and preserve their culture.

Community: autonomy. The cultural diversity of Indonesia and the political power of the Indonesian central government present a challenge for Dr. Wedakarna who believes that greater political autonomy allows the Balinese the ability to make decisions within their best interests, consider their own culture and traditions and their own contemporary context without interference from the central government. He believes the central Jakarta government has had a history of implementing policies that might be considered disadvantageous toward the Balinese if not outright discriminatory. He cites tax revenues gained from travellers using Bali's Ngurah Rai International Airport in Denpasar do not go back to support the community that attracts tourists to the island with their beautiful and elaborate ceremonies and forms of art. They are instead redirected into the development of Jakarta, Indonesia's capital city and the location of the nation's central government while Bali's infrastructure is allowed to lag behind.

Dr. Wedakarna does not believe Bali needs to be given special treatment by the central government, but he would like policies that protect the Balinese and are fair to the Balinese. This would include allowing tax revenue created by the Balinese to stay in Bali and be used to improve the economic wellbeing of the Balinese as well as policies that protect Balinese small business owners who do not have the resources to compete against larger corporations who have also invested in Bali as well as policies that protect the beauty of the land from unnecessary overdevelopment that is not justified by current demand levels. According to Dr. Wedakarna,

I think Bali don't [does not] need anything from Jakarta. We are [a] ...survival[ist] community. We are a very independent community. We have very tough principle[s]... We just need balance. We just need attention, and we just need a non-discrimination policy... I don't worry. Bali will not become a separatist [separate country]. Bali will not declare [itself to be an] independent country because we love this country...

Wedakarna believes that a certain degree of political autonomy can help restore and maintain harmony in communities by preventing political influence from Jakarta and the Republic of Indonesia from intruding into the Balinese cultural way of life. Dr. Wedakarna believes, if the island could be in a position to make economic decisions on its own, it could help its communities much more effectively than the Republic of Indonesia could for it.

Community: global citizenship. Dr. Arya Wedakarna believes that the Balinese must not only be concerned and active in their own communities in Bali, but also in the affairs of the Republic of Indonesia and in the world community at large. He is a staunch advocate that the Balinese must learn from the outside world while still managing to also preserve the greatness of their own culture. A challenge that he perceives is that the Balinese mentality is confined to the borders of the island. "There is no awareness about the trap, what the [the challenges] Bali [is] facing today [and] in the future..." Wedakarna believes that this might somehow stem from the fact that the Balinese typically lack the opportunity and financial resources to travel to other places and learn from other cultures in the world.

Dr. Wedakarna advocates Balinese to engage in reflection and develop the capacity to learn in a demanding world.

I just make stressing working [want to emphasize] to my community— introspection [examine] yourself, recover yourself, enlightenment [enlighten] yourself. You, you have a competition you are facing, you not afraid and hiding in the Balinese culture value [overly rely on karma, accept the circumstances, and not take action], but you have to fight. The Balinese—they have to become the debatable community. They have to learn about international language. They have to have networking, set up networking. That [is] my passion, to make the Balinese people is [sic] become [a] great community in this country, but [the] only way is [what] we call *jnana yadnya*. *Jnana yadnya* [meaning the obligation one has to study and learn] is our sacrifice in the science...

Tradition: a system of thought. Historically, Bali was part of the Majapahit Empire that ruled ancient Nusantara⁹ from around 1293 to 1500 based out of central Java Island. As the Majapahit Empire fell and the religion of Islam spread across the archipelago, many royal families, religious leaders, and subjects including Dr. Wedakarna's ancestors fled to the island of Bali to preserve their Hindu-based way of life. Dr. Wedakarna regards Balinese traditions as the cultural legacy of the Majapahit Empire. According to Dr. Wedakarna, the Majapahit Empire left behind Hinduism, a unique social structure, art, and language.

...the most fundamental [influence stemming from the Majapahit Empire] is the religion—the Hindu religion system [that we have and practice] today. What we look [see] today from a lot of kind of the religion rituals—that is exactly what [the] Majapahit teach[es us]. Second is the people—the people structure. The

⁹ Nusantara is the area of land ruled by the Majapahit Empire, consisting of modern-day Indonesia, Malaysia, Brunei, Singapore, and parts of Thailand and Philippines.

people's structure. For example, there is a house of priest something we call *gria* [brahmana or religious leaders caste]. There is the house of the lords [which] is called *puri* [ksatria or kings and warriors caste]. There is a structure. Even if it not called *kasta* (lit. caste), but yeah, we call this *warna*. It's very influenced with the Majapahit values. The third is about the—for the art...the art side and also from the language because, from the language, mostly Balinese language is very similar with the Java[nese] language. There is a lot of Sanskrit, yeah. And, also from art, just for example, if you look [at] the puppet wayang, puppet festival or ceremony, that's exactly what we influence from Majapahit.

Dr. Wedakarna strives to take political action to preserve and protect Balinese culture and its Majapahit values. Specifically, he sees the economic development of the Balinese as being crucial to positioning them to protect their culture. He argues that Hinduism supports strong economic development of Bali. For him, *dharma* means an obligation to create an orderly and stable environment for one to raise children and provide them with important resources to maintain the Balinese civilization.

Tradition: honoring ancestors. For Dr. Wedakarna, observing tradition also means to live in a way that honors one's ancestors. As a royal family member, he traces his own political position to the ancient Majapahit Empire of the past. Wedakarna explains that his family, the Tegehkori family, came to Bali on the orders of the famous Majapahit Queen, Tri Bhuana Tungga Dewi, to alleviate chaos and spread the Majapahit values. As a senator to the Republic of Indonesia, Wedakarna believes he continues the work of his family and the Majapahit Empire. He uses his position as a politician and as a high-ranking royal family member to promote and protect Balinese culture, values, and traditions. In addition, Wedakarna's father was a strong

supporter of first and former President Sukarno and promoter of Hindu economic philosophy. Today, Wedakarna continues the legacy of his father through his involvement with his father's organization, Parisada, founding the Sukarno Center, and through a series of political efforts in his role as Senator to the Republic of Indonesia that promote many of the Hindu economic philosophical principles that his father advocated.

Tradition: identity. Politician and Hindu Economic Philosopher Dr. Arya Wedakarna asserts that Bali's traditions do not merely reflect the history of the Balinese but also the history of the entire Indonesian archipelago. According to Dr. Wedakarna, ancient Majapahit tradition has been revitalized in the way it shapes the modern Indonesian government's and citizen's conception of national identity thanks to the efforts of Sukarno who had an affinity for Balinese culture and understood how Bali represented the values and thinking of ancient Nusantara and Majapahit values. Arya Wedakarna states that some examples of these Majapahit historical references used in the modern system of government include religious tolerance codified in Pancasila, the use of the mythological bird from Hindu mythology known as garuda as the state symbol, and the use of many other Sanskrit references. Wedakarna states:

A lot of the value[s originally] of [the] Majapahit [Empire] is [are a] revitalization or rebranding by Sukarno. For example, "...Amukti palapa¹⁰" [has]

¹⁰ "Amukti palapa" is an allusion to the story of Gajah Mada, a successful military leader during the reign of Queen Tribhuwana Tungga Dewi of the Majapahit Empire. According to the Pararaton (Book of Kings), an account on Javanese history dating from the 15th or 16th Century, he met with the queen and voluntarily proposed to not consume "palapa" (fruits or spices) until he had conquered the entire Southeast Asian archipelago of Nusantara for the Majapahit. Today, Gajah Mada is regarded as a symbol of patriotism. Statues of Gajah Mada can be found at police stations in Indonesia.

now become the symbol for our nation...everything including Pancasila¹¹,

including the title of the honorary medal [which] is called Bintang Mahaputra¹².

Wedakarna believes it is important for all Indonesians to know their history and that Balinese culture, which has preserved much of the Majapahit heritage, can serve as a gateway to better understanding the ancient history of the region as a whole. It is this common history that he believes might help unite Indonesians.

Legacy: economic resources. Dr. Wedakarna believes that future generations of Balinese should have cultural and economic resources to preserve and protect their culture. Of key importance in the preservation of culture is keeping ancestral land within the family. An issue of concern for many is the sale of land to foreign investors who then use the land to develop businesses such as hotels and restaurants. Currently, he is pleased at recent reforms to prevent further sale of land:

Now we have the policy in some regional village that we have to—the villagers cannot sell the land to outsider[s], and second, in...some of the tourism area[s], the local people now...prefer to—not to sell the land but to hire [lease] the land, to give the contact at the land, yeah.

Many foreigners thus sign land leases for periods of up to 25 years. However, while this policy allows for resources to remain in the hands of Balinese families, it does not necessarily prevent the disappearance of rice fields and the overdevelopment of villas in areas such as Ubud district where many foreign expatriates reside.

¹¹ “Pancasila” is the philosophical foundation for the modern Indonesian state. The name is derived from Sanskrit—“panca” meaning “five” and “sila” meaning principles.

¹² “Bintang Mahaputera” translates to “Star of Mahaputera”. This is given to a person who has given extraordinary service to Indonesia and is awarded by the Government of Indonesia.

Critical reflection on Arya Wedakarna. In many cultures and societies, politicians are in a position to decide policies and laws on behalf of greater society. Politicians must compromise with one another's self-interests. I was left wondering to what extent Dr. Wedakarna engages in the process of compromise. At what level does he fight for the best interests of the Balinese? To what extent does he permit a larger political force in Jakarta to ignore, exploit, or discriminate against the Balinese?

Second, while I had first interviewed him before he became a senator to the Republic of Indonesia representing Bali and then once again after he was elected, I thought about the extent to which one is allowed to be vocal and controversial, especially after he became a senator to the Republic. It is difficult for me to understand what level of power he believes he has and what level of power he does not.

Finally, one must consider the implications of privilege in a highly structured society. As a royal family member, to what extent is Wedakarna's privilege being used to advance his people and to what extent does it benefit himself? While my research cannot answer these questions, these are issues that we must contend with if we are to better understand moral imagination.

As a relatively young politician and academic expert in Hindu economic philosophy, Dr. Arya Wedakarna seeks to bring relevance to Hindu philosophy in both the historical and modern economic context of ancient Nusantara and post-modern Bali. His Satyagraha movement urges Balinese to be a strong and autonomous community economically positioned to protect Majapahit values that have been preserved for many generations. His personal values of community for mutual support and the sharing of resources, reverence for tradition, and

providing the current generations and future generations with economic resources are key values that inform his political movement.

Ayu Bulan Trisna Djelantik: A Medical Doctor Who Dances the Art of Legong

Dr. Ayu Bulan Trisna Djelantik is the granddaughter of the last kingdom of Karangasem in East Bali. Born in the Netherlands to a Dutch mother and a Balinese father who was a well-known traveling physician, she was raised by her grandfather in Karangasem while her parents spent much of their time out of the island for work. Growing up in her grandfather's palace, she was offered dance instruction and was quickly recognized as a child prodigy in Balinese dance. During a trip to the Netherlands, she publicly performed and was featured in Dutch newspapers as early as nine years of age. At just 10 years of age, Dr. Djelantik was accepted into the influential Peliatan dance group. Dr. Djelantik did not just excel in dance. She was also an accomplished student who was recognized by the government for being the best secondary student for all of Bali in 1962. She went on to complete three medical degrees over the course of her life—the first degree in the general practice of medicine; a second master's degree in ear, nose, and throat specialization; and a third doctoral degree in medicinal sciences, specializing in genetic deafness research.

In addition to her significant scholastic accomplishments and dedication to science as a young woman, Dr. Djelantik also toured Asia and performed legong dance at important government cultural missions at the request of both Presidents Sukarno and Suharto. Throughout her busy medical career as a graduate student, medical practitioner, lecturer, researcher, consultant, founder of two nonprofit foundations (a child development center and an ear care foundation), and president of the Society for Sound Hearing, she has managed to also teach, choreograph, and perform legong dance (the iconic dance of Bali) while living in places as far

away as Germany, India, and United States. At the time, there were few individuals living outside Bali who had mastered this art form, and being a naturally accomplished dancer, she was always highly sought after to teach and perform legong dance wherever she went in the world.

In 1993, she formed her own dance troupe, Ayu Bulan, and has, through that organization, choreographed many performances including “Energi legong,” “Asmarandana,” and “Witaraga.” Today, she is retired from the medical profession but continues to work actively with Ayu Bulan. Through Ayu Bulan, Bulan Trisna seeks to preserve the art of legong dance, which she believes represents the history of all Indonesians.

As a highly talented individual who excels in the areas of both art and science and as an individual trying to promote Balinese legong as a practicing Muslim living in Indonesia’s capital city of Jakarta, she has been in a unique position to navigate the tensions of past and present, Western and Asian, Muslim and Hindu, and rational reasoning and intuitive artistry as a leader. Dr. Bulan Trisna Djelantik has recently submitted an application to UNESCO through Indonesia’s Department of Education to have legong recognized as intangible world heritage belonging to Indonesia and is in the process of publishing a book on legong entitled “Legong, Akar Tarian Bali.”

Values of Bulan Trisna Djelantik. Bulan’s choreography and performances are inspired by her own personal values of spirituality and tradition. These values will be elaborated upon in the subsequent paragraphs.

Spirituality: living with purpose. Like several other leaders in this study, spirituality provides Dr. Djelantik with a sense of purpose for her own life. For her, to live a spiritually meaningful life means holding on to her love for legong dance in spite of the demands of a highly successful medical career that also required years of schooling and academic training.

Throughout her scientific career as a medical student and as a physician, she always found the time to practice, teach, and perform legong dance.

So, dancing was like a side dish, you know, all the time. But, it's not really a side dish. I think I have two dishes... Two lives. And sometimes it's difficult. For instance, I love to create something now, and then, suddenly, we have to perform it, and I had to ask from my boss in my medical career and I have to lie a little bit—say I have a very important family occasion, but actually it was for dancing.

Sometimes, I have to manipulate between the two worlds.

Dr. Djelantik has, in spite of the busyness her life choices demand, managed to find time, space, and community to pursue a passion for well over 60 years. Moreover, the demands placed upon her to live in places as far away as Europe and India does not appear to have interrupted her relationship with Balinese legong dance.

While Bulan Trisna Djelantik remains closely connected to her family in Bali as well as to her Balinese culture primarily through the art of legong dance, today she lives in Jakarta and identifies as a Muslim, having converted to the faith through a marriage to a Javanese man long ago. Nonetheless, she believes that having spiritual artistic experiences are universal and that this level of intense attention is possible for anybody in any art form or occupation. To her, this sort of intense spiritual experience is essential and universal to all of humanity. Bulan Trisna continues to engage in this deep spiritual experience by performing and choreographing legong dance pieces to this very day.

Spirituality: attention to quality. For Dr. Bulan Trisna Djelantik, the expression of spirituality occurs through attending to the quality of one's work. In her own dance troupe, Bulan Trisna Djelantik acts as the primary choreographer and artistic director. Many of her dancers are

former students turned working professionals and parents who commit their free time to working with her to practice and perform legong dance. She is, therefore, understanding of the other responsibilities that her dancers have outside of the studio and allows her company of dancers the freedom to decide how and where they want to perform. Her biggest concern is that they engage legong dance with a sense of *quality*.

The only thing I want is quality. Before you do anything, I have to look, see that you are dancing right. I'm very stern like that. If you use my [company] name [Ayu Bulan], then quality control. That's the way.

For Bulan, quality control essentially means “They do what I teach. They do my style—my Peliatan style. They dance with heart. They don't dance like a robot. So, I'm trying to do that, just as a natural dancer with a club, very informal.” In recent years, Bulan's troupe has managed to procure funding to travel to places as far away as Japan. However, she makes it clear to her dancers that, if they choose to do less costly and more feasible activities at a local level, she has no problem with such a decision as long as the work is done with a sense of quality.

Spirituality: infusing personal essence. Spiritually is a form of personal expression for Dr. Djelantik. She develops her own choreography by combining the traditional movements of legong dance with her own sense of playfulness. She delights in using traditional Hindu stories to communicate to predominantly non-Balinese audiences universal human experiences. Stylistically, her dances include the use of solo dancers, a tradition long lost in the post-modern era, or the inclusion of a barong, another type of dance that is traditionally performed separately from legong dance. Bulan does not agree with how dance academies in Bali teach students nowadays, believing that they are overly rigid in the technical aspects at the expense of artistry and create standards in the dance that destroy regional diversity and creativity. She takes

particular delight in offering these amusing surprises for the academicians and dance critics in her own choreography. “So, I want to make a little surprise just to show the dance academicians and the academic dancer [about what it means to be a]...natural dancer—to learn...directly from [the] teacher.”

Tradition: a system of thought. Traditional legong dance is full of highly subtle and nuanced foot movements and hand gestures. As Bali’s ancient and iconic form of dance performed by women, the dance requires years of practice to achieve mastery of its technique. Bulan describes the dance as follows:

Legong is a difficult dance, difficult to study, it has too many rules, and you have to start when you are still young, supple, and I like it because, [in] legong dance, you don’t change your clothing. It has very specific clothing with flowers, with any flowers. You act, everybody change[s] their roles [with] only [the] help [of] ...some small prop like [a] fan.

With so few visual cues to work with, legong dancers have to creatively and subtly rely on movement to visually create characters, scenes, and communicate the storyline to the audience.

Bulan Trisna relies on many traditional aspects of the dance to guide her choreography. According to her, an important aspect of legong dance is that of storytelling.

I like legong because, for one, it’s very poetical; it’s not telling a story from A-B-C-D. Usually, [the dance] tells a very powerful story in a very abstract way...You start the dance without the story—opening dance. And then you have the story inside. It can be war. It can be love. It can be everything. And, then it has to have an ending without the story—so, no story, story, no story...and in the story part...there’s unlimited possibilities to do any story you want, and that’s what I

like... You can do Ramayana story, you can do the Mahabharata story, you can do even a modern story.

Tradition: identity. For Dr. Djelantik, the tradition of legong dance and all of its regional forms in Bali is important because the dance represents the history of the region and its people. She states that, while Bali is most known for the art of legong dance, the dance reflects the Hindu cultural heritage of the archipelago. She asserts,

For me, it's history because the world has gone through so many hundred, thousand years. Hindu and Buddhist [Hinduism and Buddhism] was [were here] 2000 or 3000 years ago. And then Islam comes, and maybe my background was Hindu. Javanese are also Hindu before. The whole of Indonesia was Hindu... That's why for me, it's history and from history, there are universal stories that we [have] still relevant until now— stories about love, about anger, and envy.

Dr. Djelantik is a complicated individual who takes on many different perspectives as a consequence of her diverse life experiences. As a half-Dutch, half-Balinese who has lived in many places in the world, she has also converted from Hinduism to Islam through a marriage. She explained to me that Balinese kinship networks are patriarchal. Married women are expected to leave their families and to live with their husbands. In interfaith marriages, Balinese women are also expected to adopt the religious practices of their husbands. Because Dr. Djelantik's first husband was a Javanese Muslim, she converted to Islam as she was expected to do by her own family. This was initially a struggle for her. However, a conversation with a priest allowed her to understand that she could be a Muslim on the outside and Hindu at the core with little internal conflict. Dr. Bulan Trisna Djelantik preserves her Balinese cultural identity through her

continued involvement in performing, choreographing, and teaching legong dance to interested young women in Java today.

Critical reflection on Bulan Trisna Djelantik. As a multi-ethnic individual who comes from a multi-faith family, and as a scientist and dancer, Dr. Djelantik is one who strives to balance conflicting perspectives. While she is a strong proponent of preserving the art of legong dance, I thought about how this belief in preserving legong dance might conflict other values she might hold. For example, I attended a performance of hers in Jakarta that was sponsored by a tobacco company. While she would normally refuse such support, she made the decision to accept financial support from the tobacco company. The company provided her with an ideal performance space for her to share her love of Balinese legong dance with curious audience members in Jakarta. While moral imagination might lead Bulan Trisna Djelantik to create elaborate and memorable dance performances, it can require that one compromise other deeply held values as well. To what extent does she compromise deeply held values to create her achievements in the worlds of both medicine and dance?

What is also of interest to me as well is the nature of her creative work. As one who has danced for around 60 years of her life, she does embody the history of the dance and the Balinese culture. Her choreography contains traditional aspects of the dance long forgotten in the era of tourism, yet she adapts to a modern stage setting and performs primarily out of Jakarta and Bandung on the island of Java. Thus, her artistic choices as a choreographer are a form of moral imagination where traditional and modern aesthetic values are integrated in her dance pieces. To what extent are these values balanced or unbalanced?

For Dr. Djelantik, legong Balinese dance and stories reveal an ancient past that precedes Bali and reveals a truth that connects all of the people of Indonesia, a common history and way of being that is somehow relevant in the modern day and transcends religious and philosophical differences that have developed over time. On a broader level, Dr. Djelantik seems to believe that, by studying and observing how ancient cultures might have dealt with the human condition, we all understand ourselves better as human beings as a result.

Throughout the course of her life, Bulan Trisna Djelantik, has managed to find the time to juggle her medical and dance careers. While retired from the medical profession, she continues to actively perform and choreograph to preserve and raise awareness for traditional legong dance, which she believes is cultural heritage for all Indonesians, Balinese and non-Balinese. Fully immersed in the subtle, refined movements of the dance, Bulan pays close attention to the quality of her work and infuses her spiritual and artistic nature into her work as way to expose to the audience our common universal humanity that unites us all.

I Made Janur Yasa: Bringing Together Mind, Body, Coaching, and Balinese Philosophy

I Made Janur Yasa (Janur Yasa) has always taken an interest in personal empowerment and leadership during his days as a college student in the United States. Motivated to help others to reach their full potential, he became a certified somatic coach. Somatic coaching is a unique one-on-one coaching practice focusing on integrating the body and the mind developed by Richard Strozzi-Heckler of the Somatic Institute in the United States. According to the Strozzi Institute (2013), “A somatic perspective includes our thinking, feeling, emotions and acting; this also accounts for our narratives and stories, our moods, and our energetic body.”

Somatic coach Janur Yasa uses an integrated mind-and-body approach that involves helping individuals develop mental, emotional, and spiritual wellbeing through prescribed

physical practices that would include anything from basic posture work to regular commitment to a physical practice such as yoga, martial arts, or painting. While Cartesian thinking extending back to the time of Descartes (1596-1650) has encouraged a form of cognition that promotes a separation of the mind and the body in Western philosophy, many indigenous cultures such as the Balinese continue to recognize the integration between the body and the mind. For Janur Yasa, the practice of somatic coaching appears to come naturally to him in terms of how he is able to blend principles from a Western-based coaching practice with his own Balinese philosophical principles in a manner that is effectively understood by a primarily Western clientele.

Values of Janur Yasa. Janur Yasa incorporates the values of Tri Hita Karana, Tri Kaya Parisudha, and community directly into his somatic coaching practice. He encourages his clients to examine their lives using his Balinese philosophical standpoint. These values will be expanded upon in the subsequent paragraphs.

Tri Hita Karana. Personal somatic coach Janur Yasa incorporates the Tri Hita Karana into his practice. The Tri Hita Karana is the quintessential Balinese philosophy of life that incorporates a harmonious relationship with the environment, community, and God or spirit. Specifically, he works with three different body lines in his coaching practice—a vertical line (or dignity line) connecting the head and heart, representing one’s relationship to God; a horizontal line (or social line) connecting the left and right shoulders, representing one’s relationship to the community; and a line that extends from front to back, representing one’s relationship to the environment.

Janur Yasa believes that these lines relate to the practice of effective leadership. He states that a connection to the environment allows for presence. The social line connecting one to other

individuals is especially critical in leadership. Finally, Janur Yasa believes that one must have a relationship with, not necessarily with God, per se, but some sort of higher energy. Using these different bodylines, Janur Yasa seeks to help his clients physically and mentally align with the environment, nature, and with spirit.

Tri Kaya Parisudha. Janur Yasa helps his clients to better understand the relationship between their mind and body and grounds his practice in Tri Kaya Parisudha, the Balinese philosophical doctrine that one should align their thoughts, words, and actions. He observes that there are often inconsistencies between what his clients feel and what they physically do. Janur remarks that, in modern life and especially in modern work settings, we are often encouraged to behave in inauthentic ways, which leaves people feeling unsatisfied. This attitude is clearly summed up in the culturally acceptable expression of “fake it ‘till you make it.” While society may encourage people to fake it until they make it, Janur states, to the contrary, “in my book, [it] is practice it until you become. Practice it until you become.” For Janur Yasa, to practice until you become requires the alignment of what one thinks, says and does. It is, in this way, that people become whole individuals. Helping people to arrive at Tri Kaya Parisudha is part of Janur Yasa’s personal somatic coaching work.

Community: mutual support. Janur Yasa is an active member in the community of somatic practitioners. He has organized communal learning experiences for other somatic practitioners like himself. Such experiences provide opportunities for one to practice with other practitioners, exchange ideas, and receive feedback from others to improve one’s practice. “One of the things that we collaborate with is called—you know, we did the workshop called Finding Center, which is somatic, yoga, and clay.” According to Janur, individuals help each other by

“give [giving] feedback to each other. Giving feedback to what is their commitment [as practitioners].”

Janur Yasa wishes for more opportunities to do community somatic coaching with other practitioners in Ubud, but he understands that the somatic community in Ubud is not large at the moment, which makes such efforts somewhat difficult to organize. He also sees much opportunity to take the practice of somatic coaching from the individual to the community level. As one who focuses on the body shapes of human beings to understand people as a whole, Janur believes that communities have shapes as well. “[A] Community has shapes. [A] Community has a body. [A] Country has a body. My work can be individual, can be community.”

Critical reflection on Janur Yasa. As a coach, Janur Yasa has the responsibility to empower people with his own insights but also to speak to the concerns of his predominantly Western clients as well. These responsibilities may or may not be mutually complementary. While Janur Yasa takes pride in his Balinese heritage and his ability to understand Balinese philosophy and to be able to integrate these insights with a Western coaching practice that inspires authenticity, what is one to make of Janur Yasa’s own authenticity as a coach? To what extent is Janur Yasa able to apply Balinese philosophy to his work? Striking a delicate balance between his background and expertise with the interests of the client is an interesting quagmire that Janur Yasa experiences.

Balinese philosophy provides somatic coach Janur Yasa with a foundation to effectively intervene in the lives of his clients so as to help them with their personal challenges. For Janur Yasa, the values of Tri Hita Karana and Tri Kaya Parisudha complement the holistic nature of somatic coaching practice in the way he examines the body shapes of his clients and their

mindful relationship to the world in which they live. Using Balinese philosophy, Janur Yasa helps his clients to be centered and to live harmoniously through alignment of thoughts, words, and actions and better connected with the world through their relationship to nature, community, and spirit.

Ibu Sari: Creating a Community Space for Balinese Women

Balinese culture and society can be described as a patriarchal system that traditionally relegates men into positions of power and women into positions of subservience to men. Women are vulnerable to discrimination and physical and verbal abuse. Because they live in their husbands' homes (often with the parents of the husband), they are also economically vulnerable. Moreover, Balinese women traditionally have highly demanding work schedules with little opportunity to address these typical sorts of problems. The power imbalance of traditional culture gives rise to situations where women feel they are unheard and disregarded. How might one impose positive change for the betterment of Balinese women while still respect and honor the traditional social structure?

Ni Komang Sariadi, known endearingly in the local community as “Ibu Sari” (lit. “Mrs. Sari”), is a young Balinese woman in her early 30’s who experienced a difficult and traumatic divorce. As a result of this experience, she strives to improve the quality of life for Balinese women in her community. In 2007, she founded a support group to help women to provide space where women can express their challenges and difficulties with one another. This group slowly evolved into a women’s activities center known as Pusat Kegiatan Perempuan (lit. “Women’s Activities Center”) or PKP Women’s Center. The center is currently situated in Tegalalang, Gianyar.

Ibu Sari's women's center provides opportunities for women to come together to share their challenges with others, morally support one another, and build up general communication skills, confidence, and self-esteem by practicing their public speaking skills and sharing their feelings and ideas with one another. In addition, the center also offers yoga, cooking, sewing, and fashion courses for collective mental, physical, economic, and emotional betterment.

Ibu Sari maintains a busy calendar of events throughout the year and keeps the center open for busy women to come and learn as their schedules permit. As part of an agreement with the local community for providing her with a beautiful space for her women to do their work in Tegalalang, her center also offers English classes to the village children on Sunday afternoons.

Values of Ibu Sari. While Ibu Sari supports the improvement and betterment of women's live in Balinese culture and society, she is most certainly not a Western feminist. Instead, her work is much informed by Balinese sociocultural values. A strong sense in the importance of community based on mutual support and, in particular, helping men and women live together harmoniously in families and in greater society, compelled Ibu Sari to set up PKP Women's Center and address specific concerns for Balinese females of all ages.

Community: mutual support. For Ibu Sari, mutual support within a community occurs through the process of sharing. At PKP, she provides various sorts of classes where women have the opportunity express their voices and mutually support each other's development. Such classes specifically aim to facilitate public speaking skills, self-esteem, and emotional healing so as to foster collective mental and physical betterment for women. For Ibu Sari, an important part of community is for one to be able to feel like family in such a way that one is comfortable enough to speak freely to others. She explains,

So, when everybody comes, our ladies come to a place to meet each other, they feel like they meet their family, so they can talk [express] their feelings freely. They can talk freely. Like here, [it is as if] they can come like....come to their house, like that.

By providing various forms of moral and emotional support through sharing, healing, and creative collaboration, Ibu Sari is able to create a special space for the mutual healing and empowerment of her women's community.

Community: gender balance. Ibu Sari believes that, in a properly functioning community, there should be harmony between men and women. She often sees disagreements between the sexes and works with her community off women to restore gender balance in Balinese communities. Thus, she believes her role as a women's community leader is to create harmony between men and women. Ibu Sari does not advise women to fight against social norms and traditional roles but to learn to ameliorate difficult situations using approaches that are subtle yet strategic and resulting in harmonious outcomes. For example, she explains economic empowerment alone might be enough to equalize relationships between wives and their husbands or wives and their husbands' families. Ibu Sari elaborates:

One of our lady [ladies] ...has [a] problem [with] her husband [who has been having an affair]...with another woman for [a] long time, and the parents-in-law [also] don't like her. It's only because she didn't earn any money before because [of the responsibility of having to take care of] the children, yeah. She has two kids, and she [has been] taking care of the children, the family temple, the parents in law, serving the husband. So the question is, what's the function? What's the function of that lady in that house? The parents-in-law more love with the other

daughter-in-law because she earns money...So, first, I could say...the development [of] the human resource [value?] of our ladies is through their prosperity. That can [provide them with]...power as well in take a voice [as well as give them a voice]. If you want to speak without some power, it's useless like that. So, first, we take the lady, find a job for her, and from that [there], we educate her through the program, the sharing program...and... open their mind so she can look the situation in the family [face her family situation]. You are not—you know pembantu. House servant.

Ibu Sari provides different recommendations for different women experiencing different problems. She might prescribe that a woman confront a husband who is taking her for granted by refusing to feed him for a few days—taking care of only herself and her children instead— so as to provoke reflection and understanding in her husband. By finding subtle ways to help her women to intervene in their personal challenges, Ibu Sari aims to restore balance between men and women in Balinese communities.

Critical reflection on Ibu Sari. Ibu Sari strives to make life better for women by creating harmony between women and men. This is difficult work in a contemporary patriarchal context. My interview with Ibu Sari has left me pondering some of her unique moral-ethical quagmires. Can there be situations where women compromise their individual needs to create harmony with men? For example, should women discontinue higher education at a university if it leaves a strain on the relationship? Second, in a patriarchal system, is there a level of abuse and humiliation that women should reasonably tolerate for the sake of producing harmony? Third, can a woman defend her own interests and still be faithful to Balinese traditions and families? I ask this question because Ibu Sari admitted in my interview that, sometimes, she does not

consider herself Balinese. Her comment seemed to suggest to me that submissiveness to men, even in times of wrongful abuse, is somehow traditional and an obligatory part of Balinese women's experience. For Ibu Sari, moral imagination is to seek change for the betterment of women within the confines of an oppressive tradition where women lack political and economic power. How does one show others to exercise strength without compromising their integrity as a woman? Unfortunately, this study is unable to provide data that delves more deeply into these problematic aspects of Ibu Sari's decision-making.

Ibu Sari aims to help Balinese women who sometimes experience severe oppression in a traditionally patriarchal social structure. Relying on her own community values, she created a center for women that enables women to support one another's healing process and self-esteem development and to productively address domestic issues in ways that result in restoring harmony in personal relationships with men and their families. Ibu Sari is a highly productive individual who is generous with her time—working tirelessly to produce special programs for women to come together and work on themselves, helping women with specific financial and relationship family issues, and raising money to keep the women's center open for all women to use at any given moment.

Pande Putu Setiawan: On Children, Nature, and Social Movements

Pande Putu Setiawan (Pande Putu) recalled growing up in the Kintamani highlands of Bali. Many of his peers were busy helping their families tend to their crops. They were poor and trying to make ends meet. For many of these children, education was not easily accessible as going to school required walking long distances of up to two hours in length. Through family connections, Pande was able to move to Ubud, live with his grandmother and enjoy a good high

school education by living in Ubud while many of his peers did not. He continued his education at Gajah Mada University in Yogyakarta where he completed an undergraduate degree in engineering and a master's degree in business administration. During his undergraduate years, he also studied as an exchange student at University of Victoria in British Columbia, Canada.

After completing his studies he returned to see his family in Kintamani and began reflecting on why he had been so blessed and transformed through his own education while many of his peers who were less fortunate remained more or less the same. This was not acceptable to Pande Putu. Thus, he made an unconventional decision to leave a corporate management position that paid him comfortable wages in order to help impoverished children in the Kintamani highlands obtain the resources they need to get the kind of education that he personally enjoyed. Beginning as a one-person operation in 2006, Pande Putu was able to grow his support using primarily social media as a tool to raise awareness of the children in the Kintamani highlands and the problem of accessibility to education in rural Bali. This eventually led to the founding of the Anak Alam Community in 2009. The name of the organization translates to mean "Children of Nature." Today, Anak Alam Community works with poor children in several areas of Bali, including Bangli (where the Kintamani highlands are located), Tabanan, and Buleleng regencies as well as the city of Denpasar.

Pande Putu's vision for his foundation, Anak Alam Community, combines his personal interests in building community by helping children attain education, protecting and preserving nature, empowering young adults to make a difference. A staunch environmentalist, Pande Putu is also currently developing a leadership school near the polluted lake of Batur in the Kintamani region in an effort to help young people be inspired to help protect the island's precious ecosystem.

Values of Pande Putu. Pande Putu's work interacting with children in the cold highlands of Kintamani and his interest in empowering young adults to serve others and to also build a school of leadership near polluted Lake Batur is inspired by his own personal values for nature, community, spirituality, a felt sense of obligation to restore the environment for future generations, and a belief in the importance of creating positive karma.

Nature: gratefulness for her gifts. According to social activist and Anak Alam Community leader Pande Putu, gratefulness to nature is reinforced in Balinese culture through habitual rituals of gratitude. One develops this attitude from a very young age through the constant giving of offerings and ceremonies, acknowledging the sacredness of nature. Pande Putu reflects,

...before we [would] eat rice at home, my parents [would] put offering[s] in the water, in the fire, in the temple, everywhere...they do it everywhere—not only for God, they do [it] for the water, they do [it] for the pig, they do [it] for the toilet.

How can we say thanks to a lot of things, [to]...all that come[s] from the nature?

Pande Putu also mentioned that Balinese people, from the earliest part of their lives, interact with nature in all of their daily activities, including special ceremonies honoring plants and providing fruits and flowers as offerings on a daily basis. “That [Balinese interaction with nature] is inspiring me. That means that Balinese [people] highly respect nature.” It is this sense of gratefulness that propels Pande Putu to help young people lead with a keen sense of consciousness of nature through his organization, Anak Alam.

Community: voluntary service. For social activist and Anak Alam Founder Pande Putu Setiawan, having a relationship with community means providing voluntary service towards

those whose needs go unmet by society. He recalls why he left a well-paying corporate position to serve the community of children in the Kintamani highlands.

...I'm study[ing] and, after that, I try work[ing] in a good company, I become a supervisor, become a manager...I'm not happy with myself because I can only help one people [person]—the owner of the company, but I still think about lot[s] of people, [such as] these [children who don't go to school] and who help[s] them? It's just playing in my mind, every day, every time...

This strong desire to serve conflicted with the expectations his mother had imposed on him. Because she could not understand her son's decision to move to Kintamani to play with children in order to motivate them to attend school, his personal decision was a source of shame for her, especially when asked by other villagers what her son was doing in terms of a career. Pande Putu humorously mentioned that his mother even attempted to organize a *bayu*, a ceremony typically held for bad children with the intention of bringing them back to their families.

Community involvement is highly important for Pande Putu. He would like young Balinese adults to become more concerned and caring towards one another. According to him, Balinese people have the biggest responsibility to the Balinese living with the greatest needs. I'm a Balinese. Why [should] a foreigner care about my island, and I'm never care about that? So, as a Balinese, I have to do that. That will be [a] good example from [for] my other friends. Sometimes they [do] not think about that.

To get young adults to volunteer, Pande Putu relies on social media and stages intriguing events that are fun and garner attention from young adults. For example, he has gotten young adults together to walk barefoot in a shopping mall in Denpasar to generate empathy and awareness for

the children of Kintamani who often do not have proper footwear to walk to school. Many young adults also come to Kintamani to assist him with his work as well.

Pande Putu draws a distinction between the act of serving and making a financial donation. He sees that many well-intentioned young Balinese choose not to serve their communities, believing that they must first accumulate wealth before they can help. He argues that money is not required to serve others. Pande Putu strives to change this sort of mindset. He attempts to explain to young people that it “...is not about [becoming] rich first—have a lot money and then helping people—no. It is about willingness. If you have education, you can help people with education, not with money.”

He also believes that people make the act of service difficult and complicated and, as a result, do not to help others. What Pande Putu seeks to emphasize to others is that voluntary service is actually quite easy. To encourage acts of service, Pande Putu generally does not accept financial donations from young adults, seeking the donation of goods such as books and clothing instead. His strategy for developing young adults involves building a large community around his value for community service. In this way, he inspires individual pride and community solidarity out of his followers. He states,

Actually, a lot of people...start to believe what is in my mind. Before they believe [in helping and giving], they believe but they [are] afraid to say that “I believe this,” because nobody [is] with them. Now, because we are together, together and more people, all of them start to believe that helping people [is] not waiting to raise money. Helping people is easy because [it] can be [done] with anything.

Spirituality: living with purpose. For social activist Pande Putu, purpose is something quite simple—to be happy. Pande states,

When I stay with the children, I'm happy. I think that's the purpose of life—to be happy, and then, when I'm happy, I get everything in my life, and I like to do that. Nobody ask[s] me to do that, but I do this because I'm happy.

For Pande Putu, matters of spirituality and the heart require simple actions that result in the betterment of the wellbeing of others. He encourages his followers to live simply with purpose, repeatedly reminding them through social media that helping is easy on a daily basis.

Legacy: natural resources. Pande Putu is a staunch environmentalist. In addition to making sure future generations have proper educational resources, he believes it is important to take care of nature for future generations to enjoy. He asserts that, for many generations, the Balinese have been successful at taking care of the island and passing down a well-maintained system from one generation to the next. However, he states that the last generation has failed to live up to their responsibility of caring for the island. They have allowed the lakes to be poisoned and polluted. He laments,

My grandparents give [gave] me a very good island with rice field. The lake in Batur is very clear! I can play every day in the lake—swimming. You know. After 20 years, now it's one of the worst lake[s] in Indonesia— Batur—and poisoned with pesticide[s] and then the [volcanic sand of the] caldera is dig [being dug into] by the [bulldozers]. Can you imagine [that] my grandparent[s] give [gave] me a good island, and I give a bad island to the children? That's what I mean. I borrow it from my grandparent. I have to send it back to my children. I have to do the same thing—[give the next generation] what my grandparents give [gave me]. It

is so bad that he give [gave] me [a] good one, and I give [the next generation] the bad one. I'm impolite to my children and grandchildren.

To raise awareness for the environment, Pande Putu seeks to develop a leadership school near the beautiful but polluted Lake Batur and help young people develop an environmentally conscious form of leadership.

Karma pala: cause and effect. Karma pala strongly motivates Pande Putu to serve underprivileged children. According to Pande Putu, the notion of karma quite simple: "You do good things, you get good things. You do bad things, you get bad thing[s]. From child[hood], we learn about that." For this very reason, Pande Putu attempts to generate positive karma by engaging in his own form of social work by trying to provide children with the resources they need to attend school and, ultimately, support themselves and their families.

Critical reflection on Pande Putu. I found Pande Putu to be a benevolent and altruistic individual who works hard to help little children in the Kintamani region attend school and young adults to develop concern for others. What was of interest to me was how Pande Putu sometimes risks his own health to serve others. For example, he has gotten ill because he consumed rain water collected by a child or he went on a journey with a child and was unprepared for the length of the walk in the cold mountains because he believed the child's words when he said that he did not live far away. To what extent is such suffering and risk-taking acceptable or unacceptable? It was unclear to me what compels this level of sacrifice in Pande Putu. It seems to me that there must be a balance in terms of how one cares for others and oneself while still pursuing collective wellbeing.

While Pande Putu did not mention the Tri Hita Karana in the course of my interview with him, it is, nonetheless, clear that all three components of the Tri Hita Karana—harmonious relationships with nature, community, and spirit—inform his work with Anak Alam. Motivated by a personal spiritual purpose to bring happiness to all of those around him, he has founded a social movement that revolves around voluntary service by young community members to help impoverished children obtain proper education while working in nature, appreciating it, and striving to preserve it. Deeply connected and appreciative of his ancestors who were able to provide him with a beautiful island and an opportunity for education, he works hard to ensure that future generations can have access to education and the same beautiful island he inherited. Moreover, his strong belief in karma pala motivates him to do positive work resulting in positive consequences for others.

I Nyoman Priyatna Popo Danes: An Architect with an Environmental Cause

Undoubtedly, tourism's impact on Bali has been profound. It is often blamed for the uglification of the island and threatening the island's viability as a tourist destination. Several leaders in this study, including internationally renowned architect I Nyoman Priyatna Popo Danes (Popo Danes) demonstrate that, while tourism presents many problems for the island and its people, it can nonetheless be developed with more thoughtfulness given to culture and the environment.

Growing up in an agricultural family in North Bali, Popo Danes was the son of a father who built homes as a hobby. He knew he wanted to be an architect at the age of seven. He states that he had always been interested in architecture and buildings as a child going to school, always reading about new and exciting developments in architecture. At the age of 17, he designed the architecture for his own home in Banyuatis, Buleleng. He followed this passion of

his to become an architect and graduated from Udayana University in 1987 with a degree in architecture.

The unique challenge of Popo Danes is to build hotels and resorts that accommodate the reality of mass tourism and consumerism in post-modern Bali but also highlight the beauty of the culture and preserve the environment using eco-green, environmentally friendly principles. Facing a difficult moral-ethical tension between consumerist and environmental and cultural concerns as an architect, Popo Danes has successfully built a brand around innovative eco-green tropical architecture in Bali and Southeast Asia. Two of his resorts, Natura Eco-Resort and Hanging Gardens of Ubud, have both been honored with the ASEAN Energy Award in 2004 and 2008 respectively (ASEAN Centre for Energy, 2014). Popo Danes has also received several other commendations, including the Indonesian Architecture Award for Building Conservation, the Indonesian Architecture Citation for Commercial Design, and the Indonesian Institute of Architecture Award (Atmodjo, 2008).

Values of Popo Danes. Popo Danes' architectural work is governed by his values of preserving and respecting culture and the environment. These values will be subsequently discussed.

Tradition: a system of thought. As an architect, Popo Danes builds in accordance to the social, cultural, and geographical context—developing facilities that are practically suitable for a tropical lifestyle. He incorporates design elements such as wide overhangs as well as indoor, outdoor, and transitional spaces that take advantage of natural light and air flow into his design. He incorporates specific Balinese traditional elements such as elaborate patterns and designs applied to roofs, walls, and doors. He states, “We...want to share our own color as Balinese...To

me, every project of mine is not only my way of making money but my way of making a contribution. There is value in every structure here.”

Nature: something to be preserved. Consideration with respect to the preservation of nature is important to architect Popo Danes. He recalls a point in time when he exhibited a change of heart. His client loved the way he worked with wood and asked him to develop a facility for him made of wood, promising to provide him with as much wood as needed. The wood came from another island. Popo Danes recalls visiting this island and seeing how these trees on this island were being chopped down for the sale of obtaining palm oil. He states,

I witness[ed] how they chop[ped] the wood [down] every day in the forest and start[ed] developing another level of sensitivity. I don't want to use this [wood] because they are killing the environment. So, from that time, I'm becoming more careful in using wood as building material like in this building, I use mostly recycled wood...

To build in the Balinese style means paying close attention to not just aesthetic principles and in consideration of tropical climate and way of life, but also considering the limited available resources of Bali. Wood is in short supply on the island of Bali and is typically not used in the traditional architectural practice. Therefore Popo Danes also prefers to use predominantly stone from Mt. Agung that erupted in the 1960's as opposed to wood.

Having a great love for the peaceful lifestyle he once enjoyed as a child growing up, Popo Danes designs with a concern for environmental preservation in mind; he refuses to take on projects that contribute to environmental issues such as deforestation or the sale of rice fields for the development of luxury villas.

Karma: cause and effect. Popo Danes is conscious about the environmental impact of his actions, not just in Bali, but outside of Bali as well. He is attuned to the karmic consequences of his actions. He refuses to take on projects that deplete natural resources in any of these areas. He states, “If we are playing with one problem, I would love to know the roots of the problem.” He adds, “It’s good to promote our craft, but how about the environment?...I don’t want to use Bali as a showcase of how we destroy the other resources in the other part of Indonesia to develop here.”

Popo Danes experiences huge ethical pressure to take an ethical stance. He recalls a conversation with a Singaporean architect who was involved in designing a hotel in Bali during a time when he was giving a presentation as the acting chair of the design committee for the Nusa Dua area. The Singaporean architect objected to his refusal to use wood, believing that wood was on the market and financial resources were available to buy it. The architect asked him why he had to be so complicated and stand in the way of the project.

Popo Danes is also frustrated and critical about the government’s inability to enforce environmental regulations.

Yeah, when I have my fight inside my heart against this [kind of environmental destruction], and people [government officials] give [out] the license[s] so easily to sell [wood], to chop [down wood], and to do everything. So, that’s why the biggest conflict is, like, we are fighting with the whole situation, and that’s why I’m actually quite closing my door these days because I think it’s enough for me to do thing[s] from my own courtyard only.

Rather than fight the government, Popo Danes chooses to focus on personal choices that he is able to control. He states,

Of course, I cannot really describe between [say much about] the [process of] government regulation and the reality of what [is] happening but I would [be] more happy to describe [discuss]...the regulation which is coming from myself as a Balinese.

Popo Danes humbly stated that he might not be a very good architect, but at least he does not have projects in his portfolio that compromise his integrity and reputation as an architect. For that reason, he feels he has been successful in his career.

Karma pala requires one to regulate one's thinking and actions in order to arrive at ethical decisions that support dharma. Popo Danes is a holistic thinker that considers the ramifications of his actions as an architect upon the environment. Popo Danes' system of self-regulation of his decisions as an architect is his way of considering karma pala in his professional work.

Critical reflection on Popo Danes. Popo Danes is a firm, principle-minded individual. There is a strong sense of admirable stubbornness in his personality. He certainly has creative differences with other individuals such as the Singaporean architect. My interview with Popo Danes left me thinking about how strong-mindedness or stubbornness might facilitate or hinder moral imagination.

Moral imagination requires one to address both sides of a tension. On the one hand, it is his profession as an architect to develop Bali. However, by participating in the development of hotels, resorts, and villas, he is contributing to the growth and overdevelopment of tourism, a problem that he has named in my interview with him. On the other hand, he would like to protect his culture and the environment. His solution to the dilemma is to design hotels and resorts in a manner that is aesthetic and respectful of the culture and the island's resources. I was left wondering to what extent is Popo Danes willing to compromise his principles. For example, how

much usage of water, space, and energy is too much? Unfortunately, the data does is not able to explain Popo Danes' thinking on this manner. However, it seems reasonable to think that, for Popo Danes, the moral imaginative answer lies in minimizing the damage done to the environment and to build in a way that, at the very least, educates the visitor on the culture of Bali and inspires appreciation of the tropical lifestyle.

Popo Danes abides by his own moral-ethical principles by refusing to take on projects that have negative effects on the environment or the Balinese culture. Furthermore, he has developed an approach to design that blends traditional Balinese architectural aesthetic principles with contemporary eco-friendly building practices and the practical day-to-day concerns of tropical living. His work gives testament to how one can create from one's system of values and principles. For Popo Danes, environmental responsibility is more than just a personal value. He elevates his own personal ethics into the development of a brand that has helped him garner numerous awards.

Ni Putu Suriati: Empowering the Disabled through Community

In Bali, disabled individuals experience discrimination by their own communities and even by their families. It is commonly believed that disabled individuals are the result of bad karma. The disabled individual is believed to be a family ancestor who committed a form of egregious wrongdoing that resulted in an individual's reincarnated disabled experience. Disabled individuals therefore are considered to be a source of embarrassment and as a financial and physical burden for families who isolate disabled family members at home and keep them hidden from the community. It is rare to find disabled individuals at temples and ceremonies.

The treatment of the disabled by communities and families represents an interesting moral-ethical tension within Balinese culture and society for Ni Putu Suriati (Putu Suriati). On the one hand, she recognizes the importance of community in Balinese society and the need for individuals to support one another. On the other hand, the strong social pressure to create good karma amounts to experiences of extreme shame by community members and complete dehumanization of individuals that are highly vulnerable and dependent on their families.

Putu Suriati, a talented and disabled painter, contracted polio at an early age. She recalls life as a disabled individual to be extremely difficult, feeling useless toward her family and society and wanting to kill herself many times. However, her life changed in 1989 when she was able to acquire a wheelchair. Putu Suriati held an art exhibition at the world famous Bali Beach Hotel in 2000. At this event, she recalled having had positive experiences being in contact with other disabled individuals at the art exhibition. This led to her idea of starting up a community for the disabled. In partnership with other disabled individuals and the Bali Hati foundation, she founded Senang Hati (lit. “Happy Hearts”), a community organization designed to empower physically disabled individuals. Senang Hati is a non-profit organization designed to empower physically disabled individuals to develop community, self-esteem, and financial independence, and to provide a special refuge for disabled individuals to live away from their families.

According to the foundation’s mission statement, the Senang Hati Foundation aims to:

1. Meet with disabled individuals and lift them out of their social isolation
2. Provide technical assistance to achieve physical independence
3. Build confidence in those with disabilities by providing them with a normal social life
4. Build self-confidence through assertiveness training

5. Teach skills that will enable members to become self-supporting (in particular, skills such as painting, sewing, and woodwork) (Wikipedia, 2015)

Specifically, Putu Suriati believes that cultivating one's skills can empower disabled individuals. At Senang Hati, community members live together on the foundation's premises away from their families and receive job training in computers, producing art/handicrafts, sewing, and English and Japanese languages. They typically leave the community when they are able to get work outside of Senang Hati and support themselves or they sometimes offer to stay for the long-term and make a contribution to the organization.

Values of Putu Suriati. Putu Suriati's belief in the importance of having a community to provide mutual support for disabled, sense of spirituality, and concern for karma pala compelled her to found Senang Hati.

Community: mutual support. Putu Suriati has witnessed how Balinese communities mistreat the disabled and personally believes that disabled individuals are most qualified to care of other disabled individuals. In her community, disabled individuals must use the abilities they have (for example, the ability to walk) to help others that might lack that ability. In addition, persons that have been part of the community for a longer period of time are expected to welcome and assist newcomers into the organization in the same way they might have been offered assistance when they first entered the community. By providing financial, educational, physical, and moral support to her community through Senang Hati, Putu Suriati strives to develop a special mutually supportive environment that addresses the unique challenges and difficulties faced by the disabled.

Spirit: making an offering. Putu Suriati experienced strong spiritual inspiration to restore humanity in a dehumanized community by creating a temporary home for them. Senang Hati

Foundation is Putu Suriati's gift of love. According to her, "The real motivation [for my work] comes from the heart because I really like to do this. I have to do this. I like to help other people like myself...I want to be useful in my life." Empathy towards other disabled individuals motivates Putu Suriati to give of her time and energy to make life better for them through her community. Such time and energy provided by Putu Suriati represents a tremendous offering on her part to help other disabled individuals not just find employment but also a sense of self-worth and self-esteem.

Spirit: Attention to quality. Putu Suriati believes that one can find spiritual meaning through demonstrating to oneself what one is capable of through the mastery of a skill. It is important that her community members develop *quality* skills. To nurture the development of quality, disabled individuals develop their skills away from their families in an environment that is more conducive to their skill development. According to Putu Suriati,

I hope the disabled can upgrade themselves to be able to help themselves through work and not to rely on others for help. They can build their careers alone or make their business by themselves. They don't need a lot of people helping them like that. So, they learn to develop themselves in this way here.

By creating an environment that nurtures quality work in disabled individuals, Putu Suriati believes that disabled individuals can acquire the skills, autonomy, and self-esteem needed to be happier and better individuals.

Karma pala: cause and effect. Like several Hindu Balinese leaders in this study, Putu Suriati considers the importance of karma pala in her own life's work. She states, "When you give kindness to others, you will receive kindness back. The more you help others, the more you will be helped." At the very least, she hopes that she will not be a disabled individual in her next

life. For this reason, she continues to operate Senang Hati for well over a decade, dedicating her life to bringing socially ostracized disabled individuals into her organization and striving to create a supportive environment where people can feel loved and happy.

Critical reflection on Putu Suriati. My visit to Senang Hati Foundation was personally memorable for me. I enjoyed meeting members of the community and observing them spend time together. Putu Suriati has run Senang Hati for longer than a decade and had planned to retire at the time of my interview with her. I could not help but think how her vision could be sustained over the next decade. Would the organization dissolve after she stepped down? What steps is she taking to prepare the organization for new creative leadership?

At the same time, I also wondered how much of the organization represented her voice and her intention. Senang Hati is dependent on the generosity of many donors. Her community is possible because it receives funding from various organizations such as the Japan Consulate, Pus Padi, and other charitable nonprofit organizations inside and outside Indonesia. To what extent is she at the mercy of her donors? To what extent does this work actually belong to her? While Putu Suriati's work is most certainly significant in any given case, consideration must be given to how she might actually share decision-making power with others and how that informs her creative decision-making capacity.

The lived experiences of the disabled in Bali are difficult and challenging. Disabled individuals lack the community and space to cultivate themselves. Spiritually inspired to provide a community to support the disabled and provide a place where individuals could be motivated to develop their skills and their careers, Putu Suriati aims to help disabled individuals to reach beyond their physical limitations and thrive as people. The Senang Hati Foundation for

physically disabled individuals reflects Putu Suriati's desire to create a mutually supportive community for the disabled, to generate positive karma for her and others, and to offer moral empowerment towards a population that is largely isolated and ignored on the island of Bali.

I Made Ramia Adnyana: On Balinese Organizational Leadership

Starting his career in the hotel industry as a bellboy, Ramia Adnyana has, through diligence and dedication, worked his way up to becoming an experienced general manager for various hotels and resorts in Bali. He is currently General Manager at H Sovereign in Tuban Bali. Previously, he has worked as General Manager for Furama Villas and Spa in Ubud and has held various other roles at other hotels in Bali. He has also served as a former president of the Ubud Hotel Association. As a general manager and as a Balinese, he considers the question of how does one navigate between the conflicting worlds of contemporary organizational management and traditional life. Many Balinese leave their villages to work in hotels and restaurants in tourist areas. Working with a staff that is 80-90% Balinese, Ramia Adnyana considered how the work environment might be transformed to allow them to maintain cultural ties while also motivating them to better achieve the economic targets of the hotel.

Ramia Adnyana's solution was to develop a form of organizational leadership practice that blends Balinese philosophy and principles of hotel management developed by the American Hotel and Motel Association. Ramia Adnyana incorporates Balinese customs of daily ritualized meditation, use of traditional attire on special days, and ancient philosophical thinking around leadership to specifically help develop his employees' aspirations in a way that is meaningful to their identity and moral-ethical framework.

Values of Ramia Adnyana. Ramia values the traditions and spirituality of ancient Bali and relies on these values to develop his staff of mostly Balinese employees. He also incorporates the various components of the Tri Hita Karana into his practice as well.

Tradition: morals and ideals. Ramia Adnyana leverages traditional morals and ideals in his general management practice. First, he believes the concept of respect is very much ingrained in Balinese traditions. He states that the Balinese are well-known for providing friendly customer service and hospitality in hotels and restaurants in Bali. He personally believes that this welcoming and respectful character is reinforced from traditional habits of showing respect to parents at home and to ancestors in family temples and at cremations. He states that the important practice of performing cremations for deceased family members and returning a soul to a family temple reinforces attitudes of filial piety and respect in the Balinese.

Second, an important aspect of living in accordance to Balinese tradition is participation in many ceremonies throughout the course of a year. Ceremony preparation and attendance require substantial amounts of time for Balinese employees. Many foreign-owned businesses do not easily accommodate these particular needs of Balinese employees by granting time off to attend to religious and community duties. Some businesses simply avoid hiring Balinese altogether and hire Indonesians from other islands instead to circumvent issues of absence around ceremony attendance. As a Balinese, Ramia Adnyana strongly believes that his employees should return to their villages to attend ceremonies. To accommodate this particular cultural need as well as his own responsibility to keep staff on any day, he works with Balinese staff members and arranges for them to take off different parts of a designated ceremony day in such a way that all are able to attend to their ceremonial duties while still showing up for work to cover for other individuals who share the same obligations.

Third, Ramia remarks that Balinese philosophies provide a good foundation for leadership within an organization. He incorporates the philosophical doctrines of the Panca Yamabrata and the Asta Brata in his day-to-day management practice. He practices leadership using a set of five principles informed by the Panca Yamabrata, a collection of key Hindu teachings. Ramia believes it is important for leaders to (a) protect followers, (b) keep followers well informed, (c) set an example for others, (d) collaborate as a team, and (e) to have empathy for others. The Asta Brata, a set of eight principles mentioned in the late eighteenth century Old-Javanese *Rāmāyaṇa kakawin* written by Yasadipura I (1729-1803 CE), uses natural phenomenon such as the sun, moon, stars, fire, wind, and water as metaphors to show how one should be a leader in the world.

Tradition: Identity. Ramia Adnyana also believes, as several other leaders do, that tradition provides one with a sense of identity. He sees Balinese identity as important in the overall work of his hotel. Many visitors come from other countries to learn about the Balinese. As a Balinese and general manager of his hotel, Ramia believes that he and his staff should have an understanding of who they are so that they can answer questions visitors might have of them or develop appropriate cultural events that aim to teach visitors about aspects of the culture such as music and dance. Ramia believes that much of the real knowledge of Balinese culture cannot be found in books because there are so many regional differences that make it difficult for anybody to describe the diverse range of customs and traditions. For this reason, to educate visitors, employees must embody their unique regional traditions as part of their identity.

I have the responsibility that all my guests...understand the real [culture as it pertains to their unique experience], what is the meaning of this cremation ceremony, why there be like this in Bali, why in each village [it] is different.

Because every place, every space has a different part of culture in Bali. So that's why if you're not the local people, if you're not Balinese, you can read a book, but you [are] just feeling [it] is a different when you are [here]...

Ramia Adnyana does much to help nurture and promote Balinese traditional identity in his hotel and encourage his employees to engage in dialogue with visitors. He has staff members wear traditional style uniforms on special days each month such as the occurrence of a full moon or new moon to stimulate cultural pride in employees and curiosity in guests. He also brings in local artists such as a dancer, a musician, and painter to teach classes to guests. According to Ramia, these artists receive 100% of the profits generated from these cultural activity programs. The events are treated as special acts of service by the hotel sponsoring the event.

Spirit: Living with Purpose. Self-improvement is a spiritual way of thinking and being for many Balinese, who believe that the process occurs over the course of having many lifetimes of experience. Thus, while achieving an economic target is Ramia Adnyana's primary task for his role as a general manager, it is his personal mission to help him and his staff to lead better lives in the future. He states, "By doing what I am doing now, I will help people, especially Balinese, to have a better life." For Ramia Adnyana, this means finding opportunities within the work environment to help his staff be more spiritual and aspirational. Through short early morning ritualized meditations before daily briefings, he provides him and his staff with the opportunity to be intentional by asking the gods for a day filled with good, positive thinking and for work to be done properly. In addition, once a year, he invites a spiritual motivational speaker to help his staff find ways to be more motivated and spiritual in their day-to-day activities with the hotel.

While Ramia's staff is predominantly Balinese Hindu, there would also be individuals such as Christians, Muslims, and non-religious persons on his staff as well. Westerners may have a tendency to see Ramia's leadership practice as one in which religion is potentially being unfairly imposed on other groups. However, Balinese tend to treat religion as a way of life that does not conflict with other beliefs and traditions. In the same way that Ramia Adnyana aims to educate his own hotel guests about Balinese culture and rituals, he provides opportunities for his own staff to practice these cultures and rituals whenever possible as well so that they can gain empowerment and inspiration to better perform their work and to better act as ambassadors of Balinese culture to visitors.

Critical reflection on Ramia Adnyana. Ramia's attempt to marry organizational and traditional life in a hotel setting is a novel approach to organizational leadership. As I reflected on my interview with Ramia, it is clear that Ramia has extensive knowledge of ancient Balinese philosophy and was more than willing to volunteer what he shared. I struggled trying to understand how some of these theories were applicable to an organizational work environment, and if so, how they were systematically applied in his practice. Further research on his organizational practice is warranted at this time.

Like other individuals in this study, the art of moral imagination inevitably lies in being able to strike a delicate balance between the oppositional forces in a moral-ethical tension. For Ramia's management practice, financial targets must be met at the end of the day and are of primary importance. Do these targets interfere with the traditional philosophy and values he would like to promote? Is there a process by which he is able to balance his aims of securing financial targets and empowering employees with traditional philosophy and practices? To what extent does he live up to his Balinese values? While there are limitations in terms of what data I

was able to collect from Rami Adnyana, his practice of bringing together modern business and traditional viewpoints in a novel way warrants further consideration and research.

Spirituality and traditions are highly important aspects of the Balinese way of life. Recognizing that one's work routine occupies a significant proportion of one's life, Ramia addressed a unique moral-ethical tension by devising a system of management that brings together Balinese spiritual values and reverence for tradition with Western-style business management practice in the work environment in order to help his employees live better lives. In this way, Ramia is able to engage with his employees in a meaningful way that provides spiritual and personal fulfillment in addition to the expected paycheck for his primarily Balinese staff.

Tjokorda Agung Krisna Dalem: A Systems Approach to Balinese Business Development

Tjokorda Agung Krisna Dalem (Tjok Agung) is a business developer and also a royal family member of the Peliatan Palace. He is involved in the investment and development of projects that seek to improve the quality of life for local Balinese. Like Dr. Wedakarna, Tjok Agung is a royal family member living in the era of the Republic of Indonesia who must consider how to live up to his ksatria responsibilities to serve his own people. After several years studying tourism management in Switzerland, Tjok Agung returned to Bali and became a business developer with the intention of finding ways to produce business opportunities that seek to improve quality of life in Ubud for Balinese.

As a center for Balinese arts and culture, Ubud, in recent years, has been attracting tourists, expatriates, and foreign investors. The result of quick, unregulated development is a central district that is dominated by foreign-owned businesses catering mainly to tourists and expatriates with significantly higher buying power than the local community. Today, Central

Ubud experiences traffic congestion due to the fact that narrow streets must be shared by motorbikes, cars, large double-decker tour buses, and pedestrians who sometimes have to cross the street or walk around potholes in the sidewalks and vehicles parked to the side.

As a business developer, Tjok Agung is involved in a series of unique urban development projects. He wants to encourage Balinese economic investment and development outside central Ubud and to also alleviate traffic congestion in central Ubud. One of these projects includes the development of a public transportation system consisting of scheduled shuttle service in Ubud, strategically positioned parking areas placed around Ubud and surrounding villages, and the creation of pedestrian-only zones. A second project involves the development of a business complex outside of Ubud consisting of a large restaurant, a reception area for Balinese-style weddings, and other small businesses such as a laundry service and simple eating establishments that would stimulate further investment in that area of Ubud district. Other projects that Tjok Agung is developing include parks for children and adults in the area, new tourism opportunities outside of central Ubud, and a plan to collaborate with farmers to develop and sell higher quality Bali rice through a distribution/export service that purchases the rice, manages the quality of the rice, and minimizes the risk to the farmer.

Values of Tjok Agung. Tjok Agung is motivated primarily by a strong desire to be of service to the Balinese community. He sees community relationships as a social contract between caste or *warna*, the sharing of resources, and the consideration and inclusion of the viewpoints of others.

Community: social contract. In Bali and in other Hindu societies, persons were historically given roles to perform at time of birth through a caste or *warna* system. The four *warna* of Balinese society include *brahmana* (religious and spiritual leaders), *ksatria* (kings and

warriors), wesia (merchants), and sudra (farmers). While such classifications do not dictate a person's occupation or a person's economic self-determination in the post-modern era, mutual dependencies based on historical ties continue to hold persons of different warna together.

According to Tjok Agung, who is a royal prince in the ksatria warna, the ksatria warna no longer maintains political responsibility to physically protect its loyal subjects, but a certain modified relationship between his warna and other warnas exists. He states that families of the farming warna (sudra) that received free land from his grandfather after the founding of the Republic of Indonesia do politically support the interests of his family during elections. Moreover, royal family members find new ways to help their communities such as running for an elected political position or going into business. Today, Tjok Agung lives up to his ksatria social responsibilities through developing business initiatives that improve the Ubud district as a whole and take into consideration the needs of other Balinese small business entrepreneurs. In this way, he contributes to improving the wellbeing and quality of life for Balinese as a member of the ksatria warna.

Community: sharing of resources. Business developer Tjok Agung's philosophy to doing business is to always collaborate and to never compete. He supports finding ways for members of a community to work together. On his project site situated just outside of Ubud, he is currently developing an impressively large and tall Balinese restaurant. One will also notice a small covered area owned by his relatives serving Balinese nasi campur¹³. While conventional wisdom might suggest that having two eating establishments on one property puts the businesses

¹³ Nasi campur (pronounced nah-see-cham-poor) is a relatively inexpensive Balinese dish consisting of white rice with four or five selections such as smoked chicken, pork or fish satay, pork rinds, lawar or finely chopped vegetables mixed with Balinese spices, fried noodles, jackfruit, crispy tempeh, spicy hard boiled eggs, and tofu.

in competition with each other, Tjok Agung argues that this is not the case. He asserts that these establishments serve different clientele and may actually assist one another.

I never see anything as competition. Life is about collaboration, never competition, because, let's say they open a warung¹⁴. I open a restaurant. If somebody else would like to open a restaurant over here, I'm fine as long as we can collaborate. They sell nasi campur, Balinese style, for the mid-to-low end market. So, I better not sell to the same market and sell to a different market. So, together we can collaborate and make something big... If I have a customer that would like [a] boxed meal, [I would tell them to] go over to them. Why should I make [the boxed nasi campur]? If people that come to them who have [a] relationship with tour agents, [they] could get the idea [to] have a party over here [at my restaurant], fine. So, that's the simplest way I see it, and it's happening already.

During the time of my interview with Tjok Agung, Warung Candra, the name of the small business selling nasi campur, was in the process of being moved to a permanent building structure with a well-equipped kitchen and seating area for patrons. He explained,

So that building [currently under construction will] be for them. Now we spend money for that [Warung Candra], but I don't know how much we will charge for rent. I'd say... If it's up to me, zero. My mom said I'm crazy. But, I mean, we'll work out something because what I want for them is to expand. If they expand, one percent of something big is already big. If we limit the development in the beginning by charging rent, big rent, it would not develop as fast. What I want is

¹⁴ A warung is a small stall set up to serve inexpensive food.

people to understand is this is a collaboration! Make something really big and benefit together from that! Never compete.

As a business developer, Tjok Agung is unconventional in that he does not just focus on his own personal gain as what is generally expected of people in the world of business. He is motivated to start businesses knowing that his business helps others to start other businesses or grow existing businesses. He believes that collaboration is important and can ensure the success of those involved as opposed to competition, which he sees as detrimental.

Of course, building a system of mutual support is more easily said than done. As business developer Tjokorda Agung Krisna Dalem admits, a problem with small shop owners is that they actually do not collaborate. Instead, they set up their shops right next to each other and compete against each other by selling the same goods and drive down their prices and profit margins in the process. Noticing that there are many retail shops selling mobile phones and accessories in Ubud, Tjok Agung suggested that these different retailers could pull their resources together to develop a larger facility that would sell more varied goods and even possibly offer other enjoyable goods such as espresso beverages while customers shop.

Community: inclusion. Tjok Agung aims to include the viewpoints of primary stakeholders in his decision-making. Regarding his public transportation system consisting of scheduled shuttle service, it is important for him to rely on “a communication board of the head of villages in and around Ubud” to communicate his intention of generating commerce in Ubud and alleviating congestion in the area, gather local perspectives regarding the implication of his projects, and to create dialogue around how different businesses might be positively or negatively affected by a public transport system. Such precautionary measures help him to confirm support and interest and to identify possible areas of conflict or disagreement with

villages that are potentially impacted by his project. Moreover, the inclusion of diverse views allows for him to consider other viewpoints that he might not have initially considered, reduce the probability of disagreement, and rely on expertise that he does not have.

Critical reflection on Tjok Agung. Tjok Agung is a business developer who attempts to practice business with consideration to Balinese values and ideals and with consideration to how his work might benefit the Balinese community. His strategy to develop a system of projects that spread economic growth around Ubud warrants some consideration. First, there is not much data available on his ongoing public shuttle transport project combined with convenient car parks for shuttle customers. Tjok Agung admits it is a struggle to develop. He believes that investors do not share his philosophy of investing in projects that create long-term social benefits for the Balinese but rather desire quick profits instead. While the idea of a transport system is novel, further investigation into its development is needed at this time to better understand how he is thinking and processing.

Second, it is unclear to me as to how the development of a new restaurant in a new area of town will spread economic opportunity to a different part of town. Is a large restaurant enough to catalyze the generation of smaller businesses around it? What more should be considered? Furthermore, specifically regarding moral imagination and his values, I have difficulty understanding Tjok Agung's intention of his investment as an act that benefits Balinese society. While collective wellbeing is an admirable vision, to what extent might one's self-interest as a business owner compete with this aim? Tjok Agung was included in this study because he demonstrates an alternative viewpoint on how one can be an innovative business developer on the island of Bali. However, further investigation on his restaurant development strategy and the larger systemic approach is warranted at this time.

Community is undoubtedly important for business developer and Peliatan Palace royal family member Tjok Agung, who aspires to help empower Balinese entrepreneurship through developing a system of unique business projects that intend to spread business opportunity outside foreign-dominated Central Ubud to other areas of town and also alleviate hectic traffic congestion in Central Ubud so as to improve the quality of life for all. In the same way that he desires to share his resources with his people and include the viewpoints and insights of others, he would like other Balinese to do the same, much in the same way their ancestors collaborated with one another.

Trissyana Angelina: Preparing Balinese Children for Global Citizenship & Leadership

Bali Mandara High School is a new boarding high school located in Singaraja designed to train and develop talented and gifted underprivileged children in Bali. Bali Mandara High School is unique from other high schools in Bali in the following ways: (a) it is structured in a manner similar to a university campus with different departments occupying class spaces in different buildings spread over a large area in rural North Bali, (b) it provides dormitories where students are required to live during their time of enrollment, (c) it features an outdoor eco-school where children engage in learning beyond the traditional four walls of the classroom and practice ecological responsibility by planting trees and creating compost, (d) it provides a vibrant arts and culture program offering unique opportunities for children to study music and dance, and (e) it offers rigorous English-based academic preparation using the International General Certificate of Secondary Education (IGCSE) curriculum, often referred to simply as the Cambridge curriculum. The boarding school opened in 2010 and graduated its first class of students in 2014.

Trissyana Angelina is a young educational leader currently serving as the Head of Marketing and Communications at Bali Mandara High School. Originally trained at Undiksa University to teach English as a foreign language, Trissyana aims to develop creative measures to simultaneously obtain funding for her school, promote her school, and provide her students with invaluable educational experiences. Trissyana incorporates a variety of approaches in her position to meet student needs—including forming educational partnerships with universities and other secondary schools, cultural programs, and volunteer and service programs. She must balance the complexities of education—generating funds and also provide quality learning experiences, helping children to be more global-minded but also proud of their Balinese identity, and providing the right opportunities that produce a good mix of these sorts of results.

Values of Trissyana Angelina. As an educational leader of mixed Javanese and Balinese cultural background, Trissyana Angelina emphasizes the importance of community from a larger global standpoint. She also believes in the importance of reflective thinking and acceptance inspired by Balinese understandings of karma. These values of community and karma will be further discussed and expanded upon.

Community: global citizenship. Trissyana Angelina believes that the consciousness of her students should extend beyond the boundaries of Balinese culture. She argues one must have the capacity to be a part of a larger community, learn from others, and to suspend one's own assumptions about the world. Trissyana strives to develop her own students to participate in a global community and get her students to interact with other foreigners so as to open their minds to be respectful of other cultures. She states,

They have to be able to be the global citizen. And, if you are in a global environment, then you have to be able to work well with many outside Indonesia.

However, I don't know 'cause our people usually have narrow-minded[ness] about people from outside Indonesia, especially Western[ers]. How they usually overreacted! They see Western people wearing clothes that's [that are] different or talk in [a] different style. So, first, I want my students to learn more—not only to see the physical appearance of somebody, but also to go deeper into their mind...

Trissyana believes there is significant opportunity for Balinese and Indonesians to be more open-minded towards others who are different from them and hopes that she can challenge her students to think globally and critically. She encourages her students to actively practice English language and to not be afraid of using the language when visitors come by to see the school, but to be curious, ask questions, and learn how others see and think. To promote global citizenship, she also gives her students the opportunity to exercise leadership and plan cultural activities for outside visitors.

Karma: Reflection. As a self-identifying Christian, Trissyana Angelina does not acknowledge karma from the Hindu perspective, which examines cause-and-effect relationships over the course of many lifetimes, but she seems to accept the logic that karma could occur during the course of a single lifetime and finds the reflective character of the Balinese intriguing and applicable to her own life.

It is like—they [the Balinese are] asking the question—Did I do something wrong so that other people hurt me? So, instead of saying that it's their fault, they reflect [on] the conditions to themselves and that's what I've learned. I also implement that idea when we talk about cultures and traditions.

Karma: acceptance. As an educational leader who works with talented and gifted underprivileged students, Trissyana Angelina is fascinated by how “they [the Balinese] accept [a situation] even though people hurt them. Well, they accept it.” The ability of her Balinese students to accept their circumstances somehow inspires Trissyana Angelina to do the same and be more accepting about the nature and challenges of her own work as the marketing and communications head of Bali Mandara High School.

Critical reflection on Trissyana Angelina. Trissyana is a highly effective educational leader who has created unique educational opportunities for Bali Mandara High School Students to develop a global consciousness. Trissyana’s personal background was of interest to me. She identifies as half-Balinese and half-Javanese and as Christian who has spent her entire life on the island of Bali. Given her ethnic and religious background, she prefers to think of herself as an Indonesian as opposed as a Balinese. However, her background raises an interesting question in terms of how she might help her students navigate the tension of being Balinese and also Indonesian. While I personally have no reason to think her cultural background would make her less understanding of her students or less competent as an educator, I wonder how it might impact her ability as a leader to help her students cultivate both the Balinese and Indonesian aspects of themselves in a delicate and balanced sort of way.

The world of education is complex. Educational leaders are accountable to society to produce future leaders. Understanding that quality education requires fundraising and creative approaches to developing character through special programming, Trissyana Angelina strives to develop individuals that can function in Balinese communities and society, in the Republic of Indonesia, and in the world at large. Her personal values of global citizenship and deep,

reflective thinking serve to guide her process as an effective educational leader at Bali Mandara High School.

ZANZAN: Promoting an Organic Way of Life

Organic farmer and activist, I Ketut Susana (ZANZAN), was first exposed to organic farming as a child when his father asked him to spread cow manure over the rice fields. ZANZAN recalls that it was very difficult for him to appreciate the value of that experience at that point in time during his life. Wanting to escape the agricultural way of life, ZANZAN moved to the city, trained in a hotel school, and took on several management positions at Ritz Carlton and ARMA Resort. However, after a long 33-day period of meditation at a temple, a change of heart compelled him to re-evaluate his own life purpose. ZANZAN developed a consciousness and awareness of the need to care for the environment and to promote the practice of organic farming, and to keep the agricultural traditions of his ancestors alive. Combining his expertise in hospitality and tourism with this new-found passion, he developed an eco-retreat on his own property and named it Omunity, a portmanteau of the words “om” and “community” in 2010.

According to ZANZAN, Omunity was founded to showcase the beauty of his village and the use of organic farming practices on his property. Omunity’s (2012) Website states,

We are primarily concerned with providing a future for our children, i.e. a world without plastic, dangerous chemicals and fertilisers. We are returning to basics – what our ancestors understood and practised. We seek to educate and inform both locals and visitors. We seek to bridge the gap between environmental concerns and human interests through practical education and sustainable Sudaji

community involvement. The concept for Omunity Bali is “living with” and “amongst” the community and local people of Sudaji.

Values of ZANZAN. ZANZAN’s intense sense of spirituality, love for nature and organic food compelled him to return to his village in Sudaji to develop an eco-retreat and form a community around organic farming practice.

Nature: something to be conserved. Remotely located away from the highly commercialized tourist zones of Bali, Omunity is situated in close proximity to some of the most beautiful rice fields, waterfalls, and valleys of rural Northern Bali. When one experiences the areas surrounding Omunity, it is clear that ZANZAN wanted to closer to nature and show its beauty to visitors. He speaks powerfully about his love for nature and how it is changing due to its neglect and the increasing use of pesticides in an age that emphasizes ease and convenience over ecological sensitivity. He states,

When I was little and playing in the rice fields, I could see the dragonflies, the bees, the eels, the snails. These are things that you can easily see by naturally playing in the mud, but things have changed since then. Where are the snails?

Where are the eels? Where are the dragonflies? They have gone away. There is a problem! As we sit back and realize, there are so many pesticides, chemical pesticides being used and the farmer has disrupted the system.

For ZANZAN, our interference with Mother Nature’s process through modern agricultural use of pesticides has grave consequences for other life forms, including our own. He strives to raise awareness in visitors by leading them through the beautiful terrain surrounding his village, helping them to be closer to nature and introducing visiting guests to different kinds of plants, insects, and animals in the area.

Nature: source of wisdom. At his eco-retreat in Sudaji in North Bali, ZANZAN gives visitors tours of the natural fruits and vegetables in the area, organic farming practices on his land, biogas production out of cow manure in the village, and serves vegetarian meals made by his mother. For ZANZAN, having a relationship with nature means to have intimate knowledge and understanding about how it works. He also teaches visitors about the indigenous wisdom found in the Balinese calendar, which prescribes when one should plant and harvest certain types of crops. Many visitors from around the world come to experience Omunity.

Community: sharing resources. Information is a resource that can be shared amongst members of a community. Organic farmer ZANZAN holds meetings to help people grow organic foods. He believes the transition from conventional farming methods to natural organic methods for farming communities occurs through collaborative education. He states, “There is a hand holding, step-by-step instruction. We have meetings where farmers collaborate and work together by sharing knowledge. Over time, they do realize how important it is when they prove to themselves that they can farm organically.” By providing opportunities for villagers to compare and share their processes for organic farming, ZANZAN has cultivated a unique learning community in his village that is highly interested and passionate about improving one’s capacity to engage in farming using organic methods.

Spirit: living with purpose. For ZANZAN, spirituality is a heart-felt response for one to act in line with heart-felt passion. In his words,

No matter what your profession or what your thing is, if you love it and you don’t feel pressure, then it will be successful. We call it taksu. You put spirit in there. You feel something. This is about the heart and not the mind. The soul is there. You make and discuss and implement.

The design of Omunity reflects ZANZAN's philosophical beliefs and personal spirit. He goes on to state:

If I make a beautiful work platform for the purpose of discussion, like this building [a sacred meditative space], I put spirit into it. I put energy into it. I pray in it. I always pray for good people to come in.

When one visits Omunity, one can sense ZANZAN's spiritual purpose and intention through the subtle creative details in the design of his eco-retreat that communicate his personal intention of infusing his personal love for Mother Earth and living in a way that is closely intimate with her.

Spirit: making an offering. ZANZAN states, "I pray every morning. God, show me the way. Allow me to meet good people to make it possible for me to take care of mother earth right now." Constant internal spiritual dialogue has helped guide ZANZAN to develop a practice that combines activism, agricultural education, and community tourism. He aims to teach people how to make use of ancient wisdom perfected over the course of hundreds of years in their farming practice. For ZANZAN, avoiding pesticides and organic methods and spreading organic farming practice through education and personal example is his way of making an offering to Mother Earth.

Spirit: infusing personal essence. For ZANZAN, Omunity is a work of love. He designs his retreat in a way that captures his personal spiritual philosophy. He states: "If I make a beautiful work platform for the purpose of discussion, like this building [a spiritual meditative space], I put spirit into it." The meditative space "is open to all directions." There are no doors. It is an open space. One can enter from any direction. The space appears to be inviting, inclusive.

On the ground is a compass-like figure. ZANZAN states,

There are eight arrows. Different colors symbolize east, south, west and north, etc. There are eight different colors. You respect the different colors. Each color has a different spirit. You cannot compete or compare. But if you melt the colors together, you have white [the color of the center of the compass-like figure]. This is peace arising. Different colors, living and melting together, connected to each other. Peace is emerging again. That is what I experience because I put my own spirit and invite people to learn about our culture. See our traditions and how we harmonize with nature. You have to play with nature, be there in it. You see it from the distance. You go into it. You experience it. You bring it to you. That is what it is.

ZANZAN advises others in his village who are interested in participating in community tourism not to think about what the tourists like in a tourist destination but to create something that they themselves would like.

Tri Hita Karana. Organic farmer ZANZAN attempts to live the Tri Hita Karana fully by developing communities of support around generating creative solutions to restore the natural environment. He explains his own process of integrating his relationship with nature, community, and spirit:

You respect nature. This is about the organic. If you love nature, you will not poison it. You have to be patient and allow the system to produce leaves. The system protects the first layer of soil to be consumed for daily life with leaves. If you want to do this, then you also have to have harmony with your community or neighborhood. You must collaborate and solve problems in your area, territory, banjar [Balinese community], or village. And then, the next is to believe in the

spiritual path. For me, I do have a special concept—spirit to all. No matter what your profession or what your thing is, if you love it, and you don't feel pressure[d], then it will be successful. We call it taksu. You put spirit in there. You feel something. This is about the heart and not mind. The soul is there. You make it and discuss and implement. Brighter and whiter. Spirit for me is spirit to all. Whatever it is you do, you put your heart into it. This will lead to success.

Legacy: *natural resources*. Sustainability of the environment for future generations is also an important concern for organic farmer ZANZAN. He reflects:

I looked inside me, and I asked myself, “ZANZAN, what are you going to do in the next generation?” I asked myself, mostly interviewing myself. “What are you going to do in your own generation? What are you going to create?” Finally, I came up with this idea. You must go back to your community and help it to return to its ancient ways of farming and help it to reclaim its genuine heritage and to preserve it with the community.

Through community tourism, education, and advocacy, ZANZAN has provided future generations with a lasting example on how to farm and eat organically and a space that provides insights, knowledge, best practices, moral support, and inspiration for the organic way of life. He hopes that, in the long term, Bali will not just become an organic island, but society will also eventually develop the consciousness to act and preserve the environment for future generations.

Critical reflection on ZANZAN. Having visited North Bali and toured ZANZAN'S family land, I could not help but to wonder if it was humanly possible to grow crops, give tours to guests, advocate organic and traditional methods of farming, and manage an eco-retreat at the same time. To what extent is he able to balance his energies? To what extent is his claim to being

an organic farmer authentic? ZANZAN left his village at an early age to be part of the tourism industry and went on to be a successful hospitality professional. While there is a clear connection between his work with Omunity and his experience in hospitality, the origins of his enthusiasm for organic farming seems to elide me. These questions that I pose are not meant to detract from what I believe are legitimate accomplishments. However, more insight into how he actually balances his energies would help better understand how he demonstrates moral imagination.

As a result for his love for nature and organic food and a deeply personal spiritual calling, ZANZAN meditated for 33 days and returned to his village to create Omunity, an eco-retreat that reflects his personal values of tradition and the Tri Hita Karana as well as his own enthusiasm for spreading knowledge about organic farming and way of life. Through word-of-mouth advertising, he claims that the number of international visitors continues to grow. ZANZAN loves his visitors and continues to give much of his own personal time leading them on extensive tours of his farmland, his village of Sudaji, and to the nearby waterfalls of North Bali and working tirelessly with other local farmers to restore nature through the art of organic farming.

Summary

The Tri Hita Karana encapsulates the macro-harmonic emergent social values of this study. It is a way by which the Balinese create harmony with their world. According to the philosophy, one must have a relationship with environment, community, and spirit, and these relationships should be balanced against each other to produce harmony and stability in one's own life. Leaders in this study identified one or more components of the Tri Hita Karana as an important social value that governs their leadership practice. Moreover, the importance of being

able to collectively integrate components of the Tri Hita Karana is important to several leaders in this study.

Two micro-harmonic values emerged in this study—Tri Kaya Parisudha and Tri Guna. The Tri Kaya Parisudha is an important philosophical belief that prescribes alignment of thought, words, and deeds. Tri Guna is the balance of wisdom, passion, and laziness. Only one participant, somatic coach Janur Yasa, identified Tri Kaya Parisudha as a value that informed one's morally imaginative intervention. In general, micro-harmonic values played a role in facilitative actions that helped a participant generate a creative intervention or acquire support from other individuals, which are discussed in Chapter Six.

Whether it is to restore the environment, preserve culture, or help marginalized individuals who have been ignored by the sociocultural system, the Balinese leaders in this study have a strong sense of their own dharma and clearly express what they believe are their moral responsibilities to their followers and to Balinese society. First, leaders in this study relied on a respect for the traditional past to understand their moral purpose. Aspects of the traditional past might include ancient Balinese philosophy, customs, arts, and traditions that codify important cultural beliefs such as respect for elders and care for nature and give the Balinese a sense of identity. Second, leaders in this study also felt a responsibility to provide economic, natural, and cultural resources to future generations. This sense of responsibility motivates ZANZAN, Pande Putu, Agung Prana, and Agung Rai to educate followers on how to preserve the environment and the culture and history of ancient Bali. Third, consideration to karma pala helped to provide purpose, to encourage leaders to carefully consider the implications of their own actions and those of others, and to patiently accept the reality of a situation while working to change it. The

values of keeping tradition, providing for future generation, and consideration of karma informed the dharma or sense of ethical-moral responsibility of leaders in this study.

Findings of this study demonstrate that a collection of shared sociocultural values informed the creative decision-making of Balinese leaders in this study. This chapter focused on identifying and understanding what these sociocultural values and how they specifically had an impact on different interventions of the different leaders of this study. The following chapter considers the types of morally imaginative interventions exercised by this diverse group of Balinese leaders.

CHAPTER FIVE

Findings: Morally Imaginative Interventions of Balinese Leaders

The previous chapter covered the harmonic and dharmic values of Balinese leaders that inform their moral imagination. In this chapter, I address the second of three research questions in this study: *What specific interventions are part of Balinese leaders' process in achieving their stated vision?* Grint (2005) describes a *wicked problem* as one that is complex and novel, involving a great deal of uncertainty, having no apparent solution, and requiring a collaborative process to move forward. The degradation of Bali's natural environment, the erosion of culture and traditional values, the marginalization of women and the disabled, and the lack of accessibility to public education represent a host of wicked problems that Balinese leaders encounter in contemporary Bali. How do Balinese leaders choose to intervene in their situational contexts? That is the subject matter of this chapter.

Inevitably, different types of leaders in Bali encounter different types of moral-ethical tensions by intervening in their situational contexts informed by personal and sociocultural values in different ways. Findings reveal that Balinese leaders in this study enacted creative change in their own unique contexts by expending their energies into the development of one or more of the following areas: (a) professional practice, (b) physical space, and (c) relationships. For example, Bulan Trisna Djelantik and Popo Danes use their professional practices in dance and architecture in ways that further the preservation of cultural and environmental aspects of Bali. Meanwhile, women's center leader Ibu Sari and Senang Hati Foundation leader Putu Suriati focus on creating physical spaces for marginalized individuals to form communities of support. Finally, Pande Putu cultivates relationships by visiting children's homes, bringing them books to read, and playing games with them to motivate and encourage them to attend school.

This chapter expands on these types of interventions of Balinese leaders in this study. Table 7 maps out the categories and subcategories to be discussed in this chapter.

Table 7

Types of Morally Imaginative Interventions

Area	Professional Practice	Physical Spaces	Follower Relationships
Specific approaches	<ul style="list-style-type: none"> • Adaptive approach • Blending of approaches • Fresh, novel approach 	<ul style="list-style-type: none"> • Developing spaces for community development • Developing unique spaces to invite dialogue 	<ul style="list-style-type: none"> • Fostering relationships with followers/community • Developing followers/community dialogue

Professional Practice

This study assumes that anybody from any line of work can function as a leader and consists of various Balinese individuals representing a wide range of professions. Included in this study are social activists, community developers, artists, politicians, and entrepreneurs. Naturally, different leaders have different forms of practices that allow them to create different possibilities. Leaders in this study defined their boundaries for their professional practice in different ways. Some leaders like architect Popo found ways to adapt traditional Balinese ways of thinking and understanding into a contemporary context. Other leaders like organic farmer ZANZAN considered the possibility of blending different ways of thinking. Yet, there are others like Agung Prana and Agung Rai that go beyond blending approaches and come up with original possibilities never previously conceived. This study does not presume one approach to be more creative than another, recognizing that moral imagination is context dependent. A certain type of action that might be appropriate for one situation would certainly not be appropriate for another.

This section of the findings expands on how leaders in this study, through their own professional practices, engaged in moral imaginative decision making through the (a) adaptive approach, (b) blending of different approaches, and (c) developing a fresh and novel approach.

Adaptive approach. The Balinese are known around the world as a unique culture with a beautiful set of traditions that attract visitors from around the globe. Traditional customs and values have played an important role in sustaining the morals and the ideals of the Balinese. However, the island is experiencing significant cultural and environmental change. A few leaders maintain that history and tradition should be adapted to the post-modern context. Two leaders in this study—Popo Danes and Arya Wedakarna—demonstrate this particular approach to creative decision-making.

Conserving the environment and culture through architecture. For internationally renowned Balinese architect Popo Danes, creating positive change in society actually means the conservation of culture, community, and natural resources on the island. This does not mean to dismiss or ignore the reality of consumerism and mass tourism, but to balance those concerns with the needs of the environment. This requires that he impose strict boundaries in his practice.

Popo Danes defines his creative space by observing four fundamental principles in his architectural work practice. First, he observes the principles of tropical architecture. For him, this means to respect the experience of the people by creating facilities that consider the weather, the social life, and the security. There are certain traditional ways of building that serve very practical functions that cannot be ignored. He states, “Tropical architecture will have wide overhang[s]...lots of open space and some transition space between indoor[s] and outdoor[s]...”

Popo Danes does not believe in designing for the sake of vanity and is sharply critical of those that disregard such fundamental architectural concerns. He states, “[a] lot of the

architect[s] today would prefer to design a photogenic structure. Whether it is livable or not, whether it is giving you a good comfort or not....As long as [it is] looking cool—wow!” He sarcastically remarks, “you probably will kill yourself living in that structure because it’s hot, no air circulation, and in pouring rain, you will have [a] problem of leaking here and there.” Popo Danes also does not try to design ostentatious structures in a fairly egalitarian and conformist society that stand out and shock people who pass by or cause them to question the source of the owner’s wealth. Thus, Popo builds to accommodate the social context as well as the physical environment.

Secondly, Popo Danes aims to promote and preserve Balinese cultural aesthetic principles in his architectural work. “As a Balinese, I love to work in the project where I always can put some good essence of culture in the project.” This means observing the design traditions of the past—the style of roofing, subtle intricate details and patterns, religious iconography, and so forth.

Third, Popo Danes considers the impact an architectural project of his would have on the environment. He frequently rejects projects that, for example, contribute to deforestation or loss of rice fields. His studio in Denpasar incorporates recycled wood into the office design. In my interview with him, he tells me a compelling story of how he became more conscious to the negative effects of using wood.

In 1996 ... I got one new client who loves the way I’m working with wood.

“Popo, love the way you are working with wood. Make one for me, and I will support you at my best because [I have] all of the best resources for you.” “What do you mean?” “You [will] like...my plant in Kalimantan, and he send[s] me to Kalimantan, and this guy was developing palm oil, and before they do the palm

oil, they have to chop [down] all of the trees first. Then, I realize that all of those kinds of business[es] in the forest, basically one of the main reasons [they exist] is to take all of those wood, yeah, and, of course, I witness how they chop the wood every day in the forest, and [I] start developing another level of sensitivity. I don't want to use this [wood] because they are killing environment. So, from that time, I'm becoming more careful in using wood as building material.

Popo likes to use stone from the eruption of Mt. Agung in the 1960s. He is conscious about using green, environmentally friendly approaches. "Like, we have to understand about how can we use the energy wisely, how can we manage our water, how can we, yeah, choose yeah, and also creating another character of design."

Finally, the fourth principle of Popo Danes was to support tourism. While the architect is deeply critical of consumerism and mass tourism, he does not completely reject being in tourism altogether. Instead, he focuses on building tourism infrastructure in a way that might enhance the culture and its values and minimize the devastating effects on the environment as articulated in the aforementioned principles. "So we like to do more the cultural building, hospitality, facilities like that." One can see many examples of hotels, resorts, and villas on his website (Popo Danes Architect, 2003).

Popo Danes' principles of practice define his unique creative style and his own personal branding. Having clearly defined boundaries through a set of principles allows for a morally imaginative space where Popo Danes can do unique projects in line with his Balinese sociocultural values.

Inspiring and preserving tradition through Satyagraha. The Balinese must contend with many outside factors that impact their way of life—national policies that favor development at

the expense of culture and the environment and problems caused by the overdevelopment of tourism. In an age where the Balinese are vulnerable to the controlling interests of a significantly more powerful central Jakarta government, how does a political leader like Dr. Arya Wedakarna promote both Balinese and Indonesian solidarity?

These sorts of problems have prompted Dr. Arya Wedakarna to launch a social movement, which he calls *Satyagraha*. Inspired by the work of Gandhi, Dr. Wedakarna advocates for Balinese to be strong, autonomous people able to take care of themselves with little reliance on the central government. Wedakarna's social movement stresses entrepreneurship, networking, and character development through education as strategies to preserve the traditional way of life. His Satyagraha movement is delicately balanced with support for Sukarno and the political ideology of *Pancasila*, which emphasizes nationalism, freedom of religion, and solidarity between ethnic and religious groups. Wedakarna believes that his own political ideology and the national political ideology are complementary and adapts his ideas on Balinese autonomy and self-sufficiency to the current national political system. He promotes both Satyagraha and Pancasila Indonesian nationalism in his roles as Senator to the Republic of Indonesia, Founder and President of the Sukarno Center, and Rector (President) of Mahendradatta University.

As a Hindu economics philosopher, Wedakarna supports Balinese entrepreneurship because he believes that financial success and a strong Balinese economy and community positions the Balinese people to better protect their culture and way of life. He further argues that entrepreneurship and economic development are necessary for the continuation of Balinese Hinduism. He states that, as an example, for one to perform their dharmic responsibilities of raising a son, economic self-sufficiency is absolutely needed. He argues that the Majapahit

Empire of long ago fell because they were not able to compete economically against rising Islamic forces of the time.

Dr. Arya Wedakarna supports Balinese small business owners and the aspirations of young Balinese to start businesses of their own in his political platform. He frequently uses his positions as Rector (President) of Mahendradatta University and Senator to the Republic of Indonesia to encourage young people to develop vision, appetite for risk, networking, and reliance on one another. He states,

The most important is, first, the vision—the vision to take risks. Take risk management. Because, if you want to become entrepreneur, you must have a courage, have a grit to take this risk level because you can be lose and you can have a profit.

At a deeper level, Dr. Arya Wedakarna stresses that personal character development of the Balinese is important to face current-day challenges. This means reflection and developing the capacity to learn in a demanding world.

I just make stressing working [I just emphasize} to my community—introspection [reflect upon] yourself, recover yourself, enlightenment [enlighten] yourself. You, you have a competition, you can facing, you [are] not afraid and hiding in the Balinese culture value [over rely on one's belief in karma and simply accept one's current lot in life], but you have to fight. The Balinese—they have to become the debatable community. They have to learn about international language. They have to have networking... That my passion, to make the Balinese people... become great community in this country, but only way is we call *jnana yadnya*. Jnana

yadnya (meaning obligation one has to study and learn) is our sacrifice in the science...

Hindu economic philosopher and politician Dr. Arya Wedakarna is a strong leader and is highly regarded for the quality and sharpness of his thinking. He is particularly popular with many young Balinese. He inspires his followers to be highly effective, intellectual, and economically self-sufficient by challenging them to embrace the philosophical wisdom of Hinduism and to allow that particular philosophy to nurture their development in becoming strong members of society capable of defending their culture and way of life in Bali.

Leaders such as Popo Danes and Wedakarna respond to moral-ethical tension by taking an adaptive approach that focused primarily on defending Balinese philosophy and way of life. This particular approach does not presume an outright rejection of contemporary issues such as consumerism, modernization, and Westernization in Bali and the political challenge of working with a powerful centralized government. Leaders such as Popo Danes and Wedakarna accept these limitations and, nonetheless, find ways to defend, promote, and protect the Balinese culture and way of life through an adaptive process.

Blending of different approaches. While certain leaders aimed to adapt traditional ways of seeing and understanding into Bali's post-modern reality, there were other leaders who sought to create a new approach by blending different approaches together. Through the blending of different ways of thinking, such leaders were able to arrive at novel possibilities that accommodated multiple aims and concerns of the moral-ethical tension. This section examines how organic farmer ZANZAN, general manager Ramia Adnyana, and somatic coach Janur Yasa successfully blend different approaches in their practices.

Blending ancient and modern agricultural traditions. Organic farmer ZANZAN would like local farmers to engage in the sustainable organic agricultural practices of the past informed by the collective wisdom of the Balinese calendar. However, he does not reject modern technologies completely but chooses to take advantage of them instead. He states,

By marrying traditional and modern approaches to farming, we do not forget our traditions but we welcome new technologies that we can accept. If modern technology allows us to be more effective with our agricultural vision of producing an abundance of naturally produced crops, then there's nothing wrong with that. For example, I might use a tractor for plowing, but I would also use a cow for fertilizing [making fertilizer].

Sometimes the result of blending different approaches generates a better result than using either approach separately. ZANZAN asserts,

By using newer technology like the tractor, we can plow faster and maintain the cows in our compound, which also provides cow dung and urine to fertilize the soil. If we just use the tractor and not the cow, we wouldn't have any natural fertilizer for the soils. So, what I am saying is to welcome the tractor for easy plowing and the cows to be well rested so that they can produce the dung to fertilize our soil.

The use of technology, in this case, furthers our mission of using cow dung for fertilizer.

ZANZAN does not see the blending of traditional and modern farming practices as conflicting. Instead, he demonstrates that blending traditional and modern approaches to agricultural production allows for a return to the natural healthier practices of the past enhanced

by modern technological practices that make life easier and more economically productive for the farmer.

An organizational leadership practice for Balinese staff. General hotel manager Ramia Adnyana, who manages a staff of mostly Balinese employees, incorporates Balinese philosophical principles and cultural practices into his hotel management practice. He believes this blend of ancient philosophy and general hotel operations management practice is conducive to the aims of his organization. He applies Balinese culture and philosophy to his practice in some unique ways. First, he leverages the five Hindu principles from Panca Yamabrata to develop an organizational practice that involves (a) providing protection to others, (b) keeping others well informed, (c) setting an example for others, (d) working together as a team, and (e) sympathizing/empathizing for others.

Second, as a Balinese Hindu, he also believes he has a responsibility as a leader to help guide his employees to live better lives through the use of spiritual practices within his organization that help them find meaning and purpose in their work and in their relationship with one another. His use of opening meditative practice helps his employees establish a positive mindset to complete tasks needed for the day is one example by which he might assist his team members.

Third, he encourages his employees to study their own Balinese culture and understand it in a way that allows for them to share their culture with visitors. In these ways, Ramia Adnyana demonstrates how one can blend Balinese philosophical principles with business operations management practice to develop a style of leadership that nurtures spirituality and self-improvement for Balinese individuals in a modern-day working environment like a hotel.

There are unique challenges any corporate manager would have when working with Balinese employees. Community interaction and participation in ceremonies are mandatory functions for many Balinese. Ramia Adnyana must work with his employees to develop a system that would grant frequent leave of absence for community ceremonies and ceremony preparation. Balinese culture is also community-oriented and can be described as being close-knit. Therefore, he is aware that one cannot easily dismiss an employee for underperformance without the situation having an impact in the social sphere outside the workplace environment. One must devise other strategies to encourage improvement in others. Blending traditional viewpoints with modern management approaches in the world of hotel management—or any business for that matter—can be challenging in that one must consider these areas of compatibility as well as the areas of incompatibility.

Somatic coaching: Bringing together mind, body, east, and west. As a somatic coach, Janur Yasa works with clients to find physical practices that help them to achieve whatever mental aspirations they might hold. Based in the Ubud area, he has his clients take advantage of the artistic Ubud culture and the many different practices available in the area such as yoga, healthy food, meditation, hula hoop, and singing. Janur's core belief is

You are what you practice...Some people said, "I'm not really flexible in my mind." So, do yoga so that I [you] can be flexible in my [your] body [and] also flexible in my [your] mind. "Um, I'm not good with people." Well, do acro-yoga or partner practice yoga and then you can be [practicing] partnering with people.

There is no limit to how Janur Yasa is able to blend somatic theory with other forms of practices representing a diversity of traditions in his coaching practice.

As a Balinese, Janur invites his clients to examine their problems by combining somatic coaching with self-exploration via traditional Balinese philosophy. In his view of the human body, there are three lines associated with each component of the Tri Hita Karana—the vertical dignity line connecting the head and heart representing one’s relationship with God or spirit, the horizontal social line connecting the two shoulders representing one’s relationship with community, and the line connecting the front and back of the body representing one’s relationship with the environment. Janur is able to observe the physical alignment or misalignment of these different lines and determine which components of the Tri Hita Karana may require extra work on the part of the client.

Tri Kaya Parisudha—or the alignment of thoughts, words, and actions—naturally lends itself to Janur Yasa’s somatic coaching practice. He often works with individuals who experience misalignments between what they think and feel and what they do. Many people, for example, have jobs that do not align with who they are as people. Janur helps his clients to find harmony between mind and body and, in this way, live more authentically informed by his belief in Tri Kaya Parisudha. He teaches this particular philosophy to those that are open to exploring it. By blending Balinese and Western ways of thinking, Janur Yasa is able to build a Western-style coaching practice that is, nonetheless, consistent and faithful with his Balinese social values.

The Bali of today is a multicultural society, a blend of traditional Balinese values, Western capitalist values, and other values. Some leaders in this study adapt their practice to this reality by blending different systems of thought into their practices. By recognizing that different ways of thinking are mutually compatible, leaders such as ZANZAN, Ramia Adnyana, and Janur Yasa combine these different ways of seeing and understanding to create possibilities that accommodate a multicultural context.

Fresh, novel approach. The advent of mass tourism the spread of commercialization and pop culture, and national policies that emphasize the importance of modernization and economic development at the expense of preserving culture and the environment are issues leaders of post-modern Bali must contend with. They must address new issues such as environmental destruction, poverty, and traffic congestion never experienced by previous generations. Such issues require the courageous development of new solutions and possibilities never previously conceived. Some leaders in this study have responded by developing fresh, innovative practices that accommodate the situation they are dealing with. Leaders in this study who used this particular approach in their practices include Trissyana Angelina, Agung Prana, and Tjok Agung.

Funding and educating talented and gifted children. Bali Mandara High School is a relatively new school that intends to provide high-quality education specifically designed to help talented and gifted underprivileged individuals receive the educational opportunities they need to become the future leaders of Bali and of Indonesia. Finding creative ways to develop students as well as fund their educational development requires a unique and novel approach to educational leadership.

As the marketing and communications head of Bali Mandara High School, Trissyana Angelina's goal is to develop creative measures to obtain funding for her school, promote her school, and, at the same time, provide her students with invaluable educational experiences outside the traditional four walls of the classroom. Trissyana incorporates a variety of approaches in her position to meet student needs. These approaches include international cultural exchanges and unique partnerships with other schools around the world. Recently, she created an opportunity for students to perform Balinese music and dance in Dubai. Showcasing the talents of underprivileged children in front of prospective donors not only helps generate funding

opportunities for Bali Mandara High School but also provides children with a unique educational opportunity to act as cultural ambassadors and share their Balinese culture with others.

Trissyana has also developed relationships with other high schools and colleges outside Indonesia to simultaneously raise international awareness for the school but also create educational opportunities that would be invaluable for Bali Mandara students as well as for students in the partnering institution. As an example, she created a partnership with United World College in Singapore where students from that college do community service work with Bali Mandara High School students during a special project week. Not only do the students gain exposure to leadership and community service work, but they also have opportunities to practice speaking English and acquire unique perspectives from other students with completely different experiences than they have.

Bali Mandara High School implements the IGCSE or Cambridge educational curriculum. At the time of my interview with Trissyana, she was keenly focused on developing “sister school” relationships with other respectable high schools in Australia and other countries that have implemented this particular curriculum. She believes that such experiences would provide opportunities for rich collaboration and cultural exchange between students and for her school to receive professional support and direction from the more experienced sister school on how to better implement the Cambridge curriculum. Trissyana’s strategy to form international partnerships coincides with her value in community and how she wants to prepare her students to be citizens in a larger global community. Her work in forming unique partnerships and creating opportunities for students to develop leadership skills and cultural competence at Bali Mandara represents a fresh, novel approach to intervening in the lives of her students.

New business opportunities in Pemuteran. Moral imagination requires leaders to examine the complexities of the moral-ethical tension. For social entrepreneur Agung Prana, he saw an interesting relationship between poverty and environmental degradation that needed to be addressed. He understood the desperation of fishermen who destroyed coral with dynamite in Pemuteran of Northwest Bali in order to catch fish to eat and sell. As a result, Agung Prana was able to develop a systems approach that not only restored coral but also provided villagers with a stream of income which also served as an incentive for them to maintain the beauty of their surroundings.

The art of restoring coral in Pemuteran required scientific and technological expertise that Agung Prana did not possess. Consequently, he teamed up with concerned European scientists to develop a coral restoration project that involved supplying electricity that would generate coral rock growth necessary for the regrowth of coral. In a matter of just ten years, the coral was quickly restored, and the fish that had long left the devastated area returned to the area. Agung Prana trained the villagers to take care of the area so that they would always have fish to catch, helping them to think of themselves as farmers of the sea rather than as hunters and gatherers.

Agung Prana explains that tourism is often seen as a culprit for many problems in Bali, including the erosion of culture and tradition, the disappearance of natural resource, and the overall uglification of the island. However, Agung Prana believes that tourism can be used as a form of consciousness raising and as a means to economically position villagers to better protect culture and tradition when done correctly. In partnership with villagers in Pemuteran, Agung Prana developed a unique form of community tourism where villagers worked together to create a resort using small pieces of available non-productive land to develop international-standard hotel rooms all over a village that would enable tourists to experience life in the community and

with the natural environment and provide villagers who participated in community tourism with substantial income stream. By sharing villager resources, Agung Prana was able to minimize his costs and develop partnerships with Pemuteran villagers that enable them to receive substantial economic compensation as well as financial incentive to care for the coral in the water and their own land.

In my interview with Agung Prana, he stated,

I would like to accomplish a new dream of developing alternative tourism, which is a community-based eco-tourism to be an effective tool for conservation of the living landscape of culture and nature. So, this is on the opposite way. In general,...they all think that tourism is the predator of nature and culture, but I would like to have it the other way. Tourism is an effective tool for conservation. Therefore, when I come to Pemuteran, the place was found in a [state of] cultural disasters. But behind the ... disasters, I could still see the big potential hidden. Therefore, I...[wanted] to rehabilitate the potential and then develop tourism [in the region of Northwest Bali] and [have] the tourism to be developed together with the participation of the community...[in a way] that will be expected to be sustainable ...[and] based on fishable economy and profit. Number two, [it would also be] providing benefit to social environments [the community] and also restoring and sustaining in [the] natural environment...

According to Agung Prana, much of his work is informed by spiritual messages:

I had a dream...[of giving] people assignment by choice. I'm [the] one who are choose [was chosen] to carry out [the] mission to rehabilitate the coral reef which is very important for the livelihood [of all things?], which can provide oxygen

bigger than the tropical forest which is also [providing] big potential for the natural habits of the marine life, and then [it is] also ...a very big selling point for the tourism development. That's why, with these spiritual messages, I deeply believe this is true. That's why I did it by empowering the community, encouraging the community to work with me, and this is becoming the key success to what I achieve in Pemuteran.

Agung Prana has developed a unique approach to environmental restoration in Northwest Bali that involves a combination of using scientific technology, raising awareness, and providing financial incentives through community tourism. He has created a new business model that encourages restoration of the environment. This represents another fresh and novel approach by which a leader might intervene in their particular situational context.

Urban development in Ubud. Tjok Agung looks at business development as a way to induce systemic change. His involvement in developing a public transportation system consisting of regularly scheduled shuttle service combined with stimulating economic growth outside of Central Ubud through investment in his project site situation northeast of Central Ubud serve to spread economic wealth beyond the concentrated Central Ubud and provide new economic opportunities for Balinese living around Ubud district. While many business developers focus on the profitability of their own businesses, Tjok Agung's approach to business development emphasizes the importance of community and altruistic intent. For Tjok Agung, the financial wellbeing of his people is a higher priority than his own economic success. What Tjok Agung has created in his business development practice is a way to maintain his responsibility as a Balinese royal family member living in the modern era by creating economic opportunities for his people.

Leaders in this study exercised moral imagination in their own professional practice by using various approaches to accommodate what they perceive to be wicked problems. In some situations, it was most appropriate to preserve traditional approaches by adapting them to the contemporary post-modern context. Popo Danes developed an architectural design practice that was consistent with his views on tradition, community, and nature. In other situations, leaders choose to blend together complementary values and perspectives via their professional practice. Somatic coach Janur Yasa was able to develop a Western-style coaching practice that was consistent with his own social values by incorporating Balinese social values into his personal practice. Finally, leaders may create fresh and unique practices and radically create possibilities never previously realized. Agung Prana's work involving coral restoration, training fishermen to see themselves as farmers instead of hunters, and helping villagers develop a form of community-based tourism in their village created systemic change that financially incentivized villagers to protect and live harmoniously with their environment.

Physical Spaces

Heifetz (1998) argues that an important responsibility of leaders is to provide space for change to happen. Using a pressure cooker analogy, he argues leaders are tasked with the responsibility of containing the anxiety of the group and psychologically holding space for followers. Lederach (2005) talks about the importance of nexus points where persons can exchange ideas, learn from one another, and develop creative solutions. These various theories on leadership and moral imagination suggest a need to create physical spaces for change.

Findings from this study reveal that moral imagination does not just exist in the practice of leaders but also in the spaces created by leaders for members of the community. Leaders in

this study managed to create spaces. In some cases, these spaces were designed for the purpose of organizing, nurturing, and developing community. In other cases, they were created for the purpose of generating dialogue around a subject matter. Through the construction of space, leaders in this study created opportunities for transference of their skills, knowledge, and social values to others.

Spaces for communities. The empowerment of individuals is the objective of several leaders in this study. In particular, leaders working with marginalized populations—Pande Putu, Putu Suriati, and Ibu Sari—focused much of their energies on creating spaces for the development and empowerment of their communities. This section will delve more deeply on how these individuals construct creative space.

A place to inspire youth community action. Pande Putu's vision for his foundation, Anak Alam Community, combines his personal interests in building community, helping children, helping nature, making education accessible, and the empowerment of youth. Through the development of community space, Pande Putu is successful at mobilizing young adults around the act of helping economically disadvantaged children acquire economic means and motivation to attend school. Pande Putu states,

I just want to tell people, [the] public can help people, not only [a major] company...[the] Public can do that... You know, when the first time I do [sought help from others], [a] company help[ed] me—that's too easy. The people will never [be] aware [if I were to rely on companies for help]. What about people now trying hard, then they succeed, and now together? It's much better.

What matters to Pande Putu is not raising the money to meet the needs of children, but developing a community of young adult leaders where each individual is willing to help and understands one's own potential impact.

Pande Putu strategically builds awareness in his community of young adults by organizing fun activities that generate social awareness. He has invited young adults to walk barefoot in and around the mountains of Kintamani as well as around the malls of Denpasar to help individuals critically consider the difficulties and challenges children in Kintamani face when going to school. Pande Putu teaches his community to help children by asking them to donate items such as books, shoes, and school uniforms to them. He often does not accept money from young adults, believing that the process of finding an item to donate helps them to better connect with the underprivileged children of Kintamani.

Pande Putu is currently developing a leadership school near the polluted lake of Batur in the Kintamani region in an effort to help young people be inspired to help protect the island's precious eco-system. Through developing community spaces for youth empowerment, Pande Putu is able to use the space to teach his community how to compassionately and positively change the lives of others based on their shared general social values of having a relationship with both community and nature.

A family-like environment for disabled individuals. Putu Suriati, founder of Senang Hati, states that individuals with physical disabilities are highly marginalized in Balinese society, often hidden away by family members out of feelings of embarrassment. While going to temples to pray and participation in community ceremonies are sacred and important to the culture, she mentions that the disabled are forbidden by even their own family to participate in these activities out of feelings of shame and embarrassment by family members who tend to view the

situation of having a disabled relative as a sign of bad karma within the family. While a relationship with community is a highly important social value for the Balinese, the general disregard for the disabled in Bali appears to be an inconsistency that goes unnoticed by Balinese communities. This compelled Putu Suriati to develop her own community for disabled individuals based around her personal values of mutual support, group happiness, and financial independence through the creation of a space that enables these personal values to flourish.

Senang Hati founder Putu Suriati, herself a disabled and talented painter, believes that cultivating one's skills can empower disabled individuals. According to her, professional development encourages members and makes them feel useful when they know they can be just as productive, if not more productive, than non-disabled individuals. Her organization provides a place for the disabled to develop their skills away from their families and for the disabled to physically and support one another during their skill development process. Members of Senang Hati can practice tailoring, making handicrafts, learning computers, and cooking. In addition, there is a restaurant and art gallery on the premises. Guests often come to visit and purchase paintings and meals prepared by members. Members are encouraged to produce goods to sell vis-à-vis a profit sharing system where members are allowed to keep 85% of profits for goods produced and sold while the remaining 15% goes to Senang Hati.

Through a community-based approach, Putu Suriati has worked with her followers to create a unique culture of mutual assistance. Using modified three-wheel scooters with an extra seat to carry an extra passenger, community members can travel together to buy things at a store. At the center, community members help each other perform basic functions like showering, which might require helping another person to get out of a chair. Community values are passed

down in such a way that newcomers learn from more senior members how to best help others.

Putu Suriati states, “They will learn the example like that.”

During times of challenge, Putu Suriati admits she cannot do all the extra work and expects the community to take the extra additional responsibilities of caring for one another. At one point in time, there were over 40 individuals at Senang Hati. Putu Suriati assigned responsibilities to each member. For example, one might be responsible for food while another would be responsible for gathering daily use items such as soap and shampoo.

The disabled of Senang Hati are typically forbidden to go to temples by their families. However, at this community, they do have the opportunity to visit temples together, including Besakih, the mother temple and Ulan Danu Batur, a nearby and important temple. Putu Suriati relies on foreign visitors from places as far as the United States of America who are interested in visiting the temples and accompanying Senang Hati members to the temples. Thus, Putu Suriati also finds opportunities to address the spiritual needs of her community.

The disabled are a neglected and hidden population group in Bali who are denied access to supportive community. Putu Suriati sought to change this by creating a space for disabled individuals to physically assist one another, offer love and friendship, and support one another in pursuit of skill development to help disabled individuals be economically autonomous and to feel happy and useful to others and themselves. Senang Hati, literally meaning “Happy Hearts,” reflects Putu Suriati’s personal values for personal happiness, community, and economic self-sufficiency for marginalized disabled individuals. According to Putu Suriati,

When we are together here—we [are] working together—one is sweep[ing], one is [doing] the cooking. That is the motivation—not from resources [provided by

the center]. The motivation is we can [be] working together. We can get happy [happiness] from each other.

A place for Balinese women. Ibu Sari's women's center's original function was that of a support group for women to discuss their problems with one another. According to her,

When I met all the women with many different problems, I thought, why I don't bring them [together] into a center to meet each other so they can share their feeling[s], their emotion[s] but not only share their problem[s], also doing meaningful things like that. Because [in] Bali, Balinese women—they work very hard, they work very hard, and they, in a tiny village especially, they...it's not their habit, it's not usual [for them to] just meet each other, just talking, talking, talking without doing nothing...

Ibu Sari's women's center has since evolved from a support group to an organization that also provides other activities for all women. Ibu Sari has developed a comprehensive beauty program to empower her women through a series of classes in healing, sharing, yoga, and fashion.

The healing sessions are unique opportunities where women have an opportunity to discharge feelings of pain to each other in such a way that enables emotional healing. According to Ibu Sari, this is important because Balinese women do not have this kind of emotional outlet in their regular daily lives where they can just release what they are holding inside. "We takes [take] the ladies to know their selves. They know [learn] how to speak [express] their feeling[s]." These classes "make them release their problem[s]...[and helps them to] open their mind." In Ibu Sari's healing sessions, having an audience of listeners is important to this process "because they don't have someone [anyone] that they can listen [to them], listen [to] ...them like that. They just

need people who can listen [to] their feeling[s], like that.” During the healing sessions, each member is allowed to speak without advice or comments from others in the room.

On the other hand, the sharing classes are an opportunity for public speaking practice. It is an opportunity for people to also learn new things from each other as a community. Subject matter may or may not pertain to personal problems.

We just bring them to learn how to speak in front of people like that. So everybody can get something—something to bring home, like, we talk about our family, we talk about our jobs, or some of them—they talk about how to create something like cooking or something like that...So, [unlike the healing classes] everybody can interrupt, everybody can asking back, asking question like that.

Ibu Sari also includes yoga in her comprehensive beauty program because she found that the women were overthinking and preoccupied with daily routines. “They couldn’t relax. They keep thinking, thinking of their children, thinking [of] their activities at home. ‘Oh, I don’t make offering yet, I don’t do laundry yet’...they can’t relax. They just...they don’t even [know how to be] able to close their eyes,” she laughs as she speaks.

Fashion courses involve instruction on helping women to dress and apply make-up. This sort of art is important for Balinese women, Ibu Sari acknowledges, as it is important to look beautiful when attending ceremonies and public events. Ibu Sari believes that the fashion classes, which focus on outer beauty, complement the inner beauty that the healing, sharing, and yoga classes try to bring out.

In addition to the comprehensive beauty program, Ibu Sari’s women’s center also offers extracurricular activities such as cooking and sewing classes. These activities are aimed at developing self-esteem and technical skills that could, in turn, be used to provide additional

income for families or to help women to better fulfill traditional roles within a family. To encourage women in the center to exercise leadership, Ibu Sari offers opportunities for her women to teach cooking and sewing classes. For example, a woman who knows how to make Balinese smoked chicken, or *ayam betutu*, can teach this skill to others. Ibu Sari provides financial incentives by using some of the center's budget to pay women who choose to teach.

Ibu Sari invests considerable amounts of time into her center. Using a combination of healing, sharing, yoga, fashion, cooking, and sewing classes and her women's center, Ibu Sari's approach to empowering women is a unique multi-faceted one that focuses on their emotional and mental wellbeing, self-esteem, skill development, and financial independence in a healthy, supportive community environment.

The creation of special community spaces allows Pande Putu of Anak Alam, Putu Suriati of Senang Hati, and Ibu Sari of PKP Women's Center to cultivate sociocultural and personal values such as respect for environment, willingness to help, self-sufficiency, and inner confidence and beauty. In these spaces, members of the community learn and practice the values of these leaders. The moral imagination of the leaders is represented in how they construct creative space. Pande Putu designs interesting activities that appeal to young adults to show them the easiness of helping. Putu Suriati inspires confidence in her community of disabled individuals by providing opportunities to master different skills and challenging them to better themselves to the point of being able to get a job, leave the community, and be economically self-sufficient. Ibu Sari creates a space for women to address their unique challenges related to self-esteem, confidence, and mindful awareness.

Spaces for dialogue. Rather than developing spaces to develop specific communities with specific needs, other artistically-oriented leaders create unique spaces for persons of

different communities to interact with one another over specific subject matter of interest to the leader in this study. Clear examples of this type of creative space include Agung Rai Museum of Art (ARMA), ZANZAN's eco-retreat Omunity, and dance performances created by Dr. Djelantik's troupe Ayu Bulan.

Museum as a venue for interaction. Agung Rai sees his museum as being more than just a collection of art. ARMA is a place to connect people with Balinese culture and way of life. He refers to the ARMA as a “parody of museums” in Indonesia. According to him, it's not the paintings that are necessarily of value. It is what is represented in the paintings—that is, the Balinese cultural system. Agung Rai describes ARMA as an “interaction venue,” one in which the contents of the museum—everything from the painting to the landscaping—spark conversation and dialogue. Visitors can learn about the history of the Balinese through the art. Outside of the gallery, there are rice fields on the premises where farmers farm the traditional way, preserving nature and culture. One can experience the flowers, the cultural life, and the architecture. Agung Rai states, at ARMA, one can appreciate “art by nature and art by man side by side.” The concept for Agung Rai's museum reflects his own Balinese values of appreciation for nature, community, spirituality, history, and tradition. The ARMA is intended to spark memorable conversations about Balinese culture.

Furthermore, Agung Rai would like ARMA to be a community that includes himself, his employees, and the museum patrons from around the world. He would like other individuals, employees and visiting patrons, to share in the possibility of improving ARMA and to find ways to make ARMA their own as well. Agung Rai states,

This is their place, not my place. Don't look at me. Look at ARMA. I want everyone [to see it] like that. Look at ARMA, this is our place, this is our

museum, this is our vision. Life is here. We take the responsible [responsibility].

That's my policy. This is my leadership. I don't want to see Agung Rai. I want [that] they see ARMA. That means the team, the gardener, restaurant [worker], the whoever. This is the ARMA. Not Agung Rai.

Agung Rai sees ARMA as an “international banjar” (a Balinese traditionally organized community) that is open to all—Balinese, other Indonesians, and foreigners. “That's what I wanted...we want to bring it to ARMA the spirit of what we see...[in the] banjar. [The] Banjar has a very powerful... spirit of oneness. This is belong to banjar ARMA, not me, you know.”

Omunity: A space to appreciate and discuss organic foods and living. At Omunity, ZANZAN invites visitors from around the world to learn about the process of organic farming in Bali. He provides educational tours of his land that showcase traditional and organic ways of farming and sustaining the environment, serves customers wholesome vegetarian meals prepared by his mother using the produce from his land. ZANZAN also takes his clients on hiking excursions to see nearby waterfalls near his village of Sudaji in North Bali. ZANZAN provides unique experiences that share with others his personal values of nature, community, spirituality, and traditional farming practices.

ZANZAN also uses Omunity for village dialogues around organic methods. Members might exchange information regarding best practices and learn from one another. The process of organic farming is not straightforward and requires a bit of experimentation, disseminating the results to others, and learning different approaches to different conditions. ZANZAN explains,

We compare and discuss. What are they doing? How are they doing it? We get together and share. For example, some people might fertilize with lamb dung, pig dung, or chicken dung. We are using cow dung here. We might learn, what is

good for cow dung, or pig dung, and so forth. These are things that we can discuss as a group...We might talk about leaves. Which leaves are more nutritious to put on the soils? This is part of the system as well. Of course, all the soils are different. You need to realize this. You can't do the same thing to each and every area of soil. Some soils are saltier, some less salty...we learn by doing it. We do it and learn from the experience. That's how we operate in the village. Do it and learn it.

Omunity is ZANZAN's space for dialogue. ZANZAN is particular thrilled when highly spiritual individuals with little materialistic needs and students visit the eco-retreat. He unabashedly admits that spiritual individuals are much easier to please, but he loves students who come with a desire to learn. ZANZAN also uses his space to support the local community in providing space for them to discuss how they can be better organic farmers. The curiosity and intentionality of visitors and local farmers seems to naturally excite the organic enthusiast ZANZAN.

Performance spaces: telling the history of our humanity. On the neighboring island of Java in the capital city of Jakarta, legong dancer Bulan Trisna Djelantik seeks to adapt traditional legong dance (traditionally performed in an outdoor courtyard of a palace or temple in Bali) to a contemporary stage setting and create artistic, educational experiences for a primarily non-Balinese audience. For Bulan Trisna Djelantik, it is important to revive the spirit and artistry of the dance that has been lost as a result of tourism and standardized arts education programs. In her work, she brings back the ancient tradition of the natural solo dancer that has been lost in the modern era where dancers are guided by their own emotions rather than the synchronization with other dancers.

However, while faithful to the ancient traditions of the dance, Bulan Trisna is not afraid to adapt the dance to the modern era. Inspired by Japanese kabuki, she applies similar intriguing lighting set-ups on her stage. In her choreography, she even introduces the barong dance, a different kind of dance performed in a different style and using a different set of aesthetics where multiple dancers collaborate to animate the actions of the mythological barong. Bulan believes that one should dance for a reason. One should dance for art, history, and also one's awareness. The artistic space that she creates on the stage and in the dance studio with her dance and choreography represent these important values. Through performance, Bulan Trisna Djelantik and her dance troupe are engaged with the audience in a unique conversation about the meaning of the history of Indonesia and humanity.

While community leaders in this study develop spaces to nurture and empower specific individuals with needs, artists and spiritual leaders dedicated their energies towards creating spaces for them to share their insights. They bring others to this space to generate dialogue around important Balinese values. Agung Rai's museum aims to educate and create dialogue around the culture, values, and history as a whole system while Bulan Trisna Djelantik's performances aim to showcase the traditional beauty and artistry of Balinese legong dance. Meanwhile, ZANZAN has created Omunity to encourage love and appreciation for nature and the art of ancient organic farming practice.

Environments provide an opportunity for leaders to shift the context in ways that encourage fresh thinking around subject matter. Leaders in this study constructed spaces to develop communities and facilitate dialogue in this study. The sharing of space between a leader

and others allows for a unique transference of knowledge and the potential sharing of power that leads to new possibilities that extend beyond leaders themselves.

Relationships

So far, leaders in this study were shown to have exercised moral imagination through their unique practices and through the spaces that they create for others. However, the art of cultivating good relationships with other through communication of values also requires moral imagination on the part of leaders in this study. In this section of the findings, I present data on how leaders in this study demonstrate moral imagination through directly interacting with followers. Many of these leaders to be discussed in the next few paragraphs also do have their own community spaces that they have created and set up for collective community interaction, but the analysis here specifically focuses on the leader's direct interaction with followers for the purpose of relationship-building. In this study, leaders interacted with followers by employing creative approaches to (a) fostering relationships with followers and (b) developing followers.

Initiating relationships. Initiating relationships is a fundamental consideration for leaders in this study in terms of the process by which they work with followers. This process requires understanding the perspectives of followers as well as some form of initial engagement. Leaders in this study employed strategies of (a) reaching out and (b) negotiating their concerns with their followers.

Reaching out. While there are many ways by which one might initiate relationships, both Pande Putu of Anak Alam and Putu Suriati of Senang Hati chose to go directly to the homes of marginalized individuals. This was a sensible approach given these individuals are largely hidden, isolated, and excluded.

Visiting the homes of children in Kintamani. For Anak Alam founder Pande Putu, he must understand the lives of children in order to best understand how to help them. This requires him to head into villages in the Kintamani highlands and to spend time living in the villages with the children. Pande Putu reaches out to children by playing games with them and getting to know them. He also talks with family and attempts to understand their perspective as parents as well. He states,

I stay with the family, and we talk at night, and we understand what is happen[ing] in their lives; [I] sleep in the house with smoke [coming] from the...kitchen that is in the house—with the cock, with the corn, with the onion, and everything is there. [It] is so funny. And I talk and I talk, and education is not an option for the people. So, they need the son to help them make money for their living. And that's [what is] happen[ing].

By interacting with children and their families in the Kintamani region, Pande Putu realizes that his approach requires more than just telling people about the importance of education. It involves understanding the child's economic and family situation as well.

Visiting the homes of disabled individuals. According to Senang Hati founder Putu Suriati, physically disabled individuals are rarely seen in public. They are often hidden away by their families out of feelings of shame and embarrassment on the part of the family. Thus, for Putu Suriati, she must visit the families of the disabled and convince them to agree to send the disabled relative to Senang Hati. As part of Putu Suriati's outreach work, she consciously applies makeup on herself and makes herself look as beautiful as possible because she wants to show disabled individuals and their families the beauty of a disabled person. According to Putu Suriati, when a disabled individual and their relatives are able to see another disabled individual and how

beautiful she can be, they might consider bringing the disabled person to her organization. These outreach meetings are private, sensitive, and respectful. Putu Suriati typically goes alone to talk with families to invite them to bring disabled members to Senang Hati.

Marginalized individuals that have been ignored by society require the care and attention of leaders in this study. This demands special outreach work where leaders went directly to the homes of these individuals. Pande Putu and Putu Suriati spend much of their time just locating individuals needing support and getting to know these individuals at a personal level.

Negotiating concerns with others. Successful relationship-building requires leaders to negotiate their concerns with others. This requires skills in being able to take the perspectives of others. Sometimes what a leader initially thinks a population primarily needs differs from what the population thinks it needs. Pande Putu and Agung Prana both found themselves in a position where they had to foster relationships with community in a way that worked for the individuals they were trying to help.

Stomach first, education second. School can be a two-hour walk through the highlands in difficult terrain, which requires shoes and clothing. For this reason and others, children do not attend school. One cannot meet educational needs without first providing for basic needs. Thus, the basic needs of food, money, clothing, and water for impoverished children in the Kintamani highlands trump educational needs. According to Pande Putu, learning their reality was a personal revelation for him:

You know, how can they read when their stomach is empty? They don't need book[s]! They need food. And I'm wrong! But people think that is right. [They believe] Education is about book[s]. But, [in] my experience—education is about stomach first. Ah, I'm learning and then trying. After one year [of helping them to

meet their basic needs], we deliver the book[s] again. They read—very happy. So we have to [be] very close with them to really understand them. Don't 'help' them like [the way]...our mind[s] want to...That's the lesson.

Thus, Pande Putu's strategy is not to push his agenda for education onto the children. He prefers his youth community Anak Alam to bring in important goods that would help Kintamani children go to school.

Creating financial incentives to protect the environment. Community tourism organizer Agung Prana realizes that he needs the help of his community to protect the natural surroundings of his projects in Northwest and Central Bali. Just like the children of Kintamani, there are basic needs that villagers have that override environmental concerns. Fishermen in Northwest Bali had thrown dynamite into the sea in order to hunt fish and have destroyed valuable coral in the process. Villagers also have chopped down palm trees to obtain oil to sell. For Agung Prana, he needed to negotiate his concerns for environmental preservation and conservation with the basic needs of villagers. He had to create a system where they would be financially incentivized to protect the environment rather than destroy it to secure basic needs before they would be willing to work with him. Agung Prana found a solution to this problem through community tourism.

In Agung Prana's community-based eco-tourism projects, the participating community members provide land to Agung Prana to develop bungalows for visitors to stay. Because they financially benefit from these investments, there is now incentive to protect the rice fields and the coral for visitors to enjoy and pay high amounts of money to stay in these bungalows. There is no further need to destroy coral to obtain fish or to destroy rice fields and build something else. Agung Prana's work in community tourism has been recognized by UNESCO.

Moral imagination may include devising solutions that are appropriate to the situational context that specifically address the needs of others. Pande Putu and Agung Prana recognize where there are differences between their own interests and that of their followers and find novel ways to negotiate their concerns with followers and developing processes that meet the needs of all involved.

Creating relationships using strategies of reaching out to children and disabled individuals and negotiating one's own needs with those of followers are basic but necessary and important ways by which Pande Putu, Putu Suriati, and Agung Prana chose to intervene in the situational context. While there are conceivably other ways by which leaders might establish relationships with a community, what these examples show is that there are ways leaders choose to care and be genuine to those they seek to help.

Developing relationships. Having initiated relationships with followers, several Balinese leaders developed communities of followers through the following: (a) raising awareness in followers, (b) giving voice to followers, and (c) enrolling followers into their morally imaginative work. These strategies are discussed in the subsequent paragraphs.

Raising awareness in followers. For leaders in this study, raising awareness was necessary in order for them to engage their followers in taking certain courses of action. Pande Putu, ZANZAN, and Ibu Sari worked maintained a certain level of focus to help their followers develop a kind of consciousness needed to generate positive change within themselves and within greater society.

Make them proud. For Anak Alam founder Pande Putu, cultivating an aware mindset means helping young children to feel proud of who they are. This requires years of work with each young child. He states,

...the first year is all about [how] to motivate them that you are the best children that I ever meet. “You, because you [are] clever, you have a good village, you are lucky!” Make them proud of their selves because you know, when they live in the village, nobody visit[s] them. Even the government [does] not visit them. How can they [be] happy with their life [lives when] they don’t know who they are, what [are] their right[s], and when we say [to] them that “Your village is very good,” Make them proud! After they [are] proud, [they] all change. They start to think...

Helping is easy. Pande Putu began his work over six years ago alone. Since then, he has built up a community of young adult followers who are inspired to follow in his footsteps. When he works with young adults, he realizes that these individuals have a different need than the children of Kintamani. According to Pande Putu, many young adults don’t have much money, and do not feel their help matters in any significant way. Pande Putu tells them, it

...is not about [being] rich first—have a lot money then helping people—no. It is about willingness. If you have education, you can help people with education, not with money. I want to tell that people. You don’t have to be rich people and then helping people. [If] You [are] waiting for that, you [will] die first and never help people.

In working with children, Pande Putu believes children need to have their basic needs met before they can be more aspirational and go to school. However, in working with young adult donors and volunteers, Pande Putu believes they, on the other hand, need to feel they already have their basic needs met before they can be more aspirational and serve. Moreover,

Pande Putu tries to get people to appreciate their education and their power that they do not always realize they already have as young people.

Pande Putu relies on the use of social media to disseminate his thinking and develop his followers. He is able to instantly connect with many people. He is disciplined and engages with his followers online on an everyday basis. He enjoys sharing his thoughts and thinking. He states, “I think almost all of them [are] inspired because of my thinking. I spread it through social media. So [it is] all [that] is in my mind. I share it every day. It’s just like to feed them every day. When they felt like I’ve been feeding them every day, they get inspired by that.”

Pande Putu believes in repetition. People need to hear it many times before they understand.

I have to tell people what I’m thinking. If I do not saying [say] something to people, people will not understand what is that [I am thinking]. I tell it once. I tell it twice. I tell it a hundred times. I tell it a thousand times. I tell it three years—exactly the same [way as I told it to them the first time]: People can do anything. It is easy. It is easy. It is easy. When, you know, when we tell people one time, the will say, ha, ha, ha! Two time[s], three time[s], and after ten time[s], “What’s that?” They hear [it] after 100 times. “Oh yeah, that is good!” After 100 times, 150, “Ah, I think I can get involved with you.” So, it’s like thousand times.

Adopting organic farming processes. For organic farmer and advocate ZANZAN, convincing other farmers to use organic processes is challenging because it requires a bit of relearning and a considerable amount of time to see long-term results and benefits. He mentions that farmers will not see the yields they would like to see until perhaps four years after they begin the process of returning to organic methods because their soil must adapt to changed

conditions. However, he admits that his work in cultivating awareness among farmers to use organic farming methods is exhilarating.

It's nice to discuss organics with others. Now, I'm happier, more enlightened because more people are really concerned. More people want to go back to organics. More communities want to talk about this, which is really, wow! The snowball is going down the mountain and it's getting bigger. These people talk about it. It makes me feel happy and powerful. It's exciting to see this situation because I open my heart and can feel that something is happening. It's good. It's taking care and protecting the next generation with a better way of life. This is what I have felt for the last three and a half years. Many people are coming in and talking about organic farming.

Be on time. For women's center leader Ibu Sari, cultivating awareness means getting people to be on time and not to waste the time of others.

It's all about [developing] a habit because in Bali, it's like [a] tradition [to be late]. We [are] attending in the temple [and do] not [arrive] on time, always not on time. That's the challenge, I think. How to make them more aware [about] how important [it is] to be on time? Be on time, which is not wasting people's time like that.

Women must be ready to do important work and not waste the time of the community. Ibu Sari admits that the situation with timeliness is slowly improving with her gentle efforts to nudge them to be on time and prepared to do their work.

Pande Putu, ZANZAN, and Ibu Sari see importance in the process of cultivating the awareness and commitment of their communities. Whether the intention is to communicate the

easiness and the importance of helping others, showing up to meetings on-time, or learning traditional Balinese organic farming processes, cultivating the awareness of others is a process that requires leaders to remain focused on this intention in their interaction with others.

Giving voice to the community. In addition to the cultivation of willingness, sometimes followers need to be given a voice or an opportunity for self-expression. They need to be empowered to change. This is particularly true with disempowered, marginalized populations that leaders in this particular study work with. Different leaders working with different populations in this study provide interesting and unique perspectives on how to give voice to their communities.

Cameras for children. Anak Alam founder Pande Putu feels that it is important for the children of the Kintamani highlands to feel inspired by their abilities. He collected simple digital cameras to give to children to share their experiences with the world. Pande Putu explains: “Usually people donate...book[s]. Now, I can maybe get one or two at least camera[s]—pocket camera[s]. Sometime[s], people throw it [them] away after [they] get a new one. Why don’t we collect that?”

Working with a photographer from Australia, Pande Putu presented the cameras to the children and gave them photography lessons. The children were then encouraged to use the camera to tell their stories. Pande Putu states,

That’s surprising people, and then when we see the children with the camera.

That’s a lot of inspiration...Usually when talk[ing] about children, old people [are] talking about children. It is common [to see older adults] writing about what happened with the children. We write [about] them and put it in a magazine or newspaper and we read [about] them...Why don’t they write their own story,

photograph what they want?...So, a new experience for them. Before they [had] never do[ne] that, and they never...believe[d] that they can say something because “who will believe me because I am children [a child]?” And when we give them a chance now, it’s very useful for them...nobody can limit them. You can take a picture [of] anything...I ask them, “Take a picture about the cow.” They come up with a story about the house of the cow, not the cow. “So, where is the cow?” “The cow is inside his house.”

Pande Putu feels that “it is not the lack of money which makes children poor. It is the lack of attention. They need to feel respected. They need people to believe in them. The camera program gives children to express without any limits.”

Intercultural education for children. Educational leader Trissyana Angelina is always on the lookout for opportunities for her children to speak about their culture and their educational experience at the Bali Mandara High School for economically disadvantaged talented and gifted students in Singaraja, Bali:

I [have] always told my students that, when you have visitors, especially when they are not Indonesians, you have to show them about yourself, what actually you are doing here in our school. You have to show them about our culture...Bali is not only famous for the dance. And also, you have to show them the programs that we have here—eco-school is one of the programs to make them interested [in our school]. So, that’s something that I always taught to my students.

Trissyana Angelina gives her students opportunities to exercise leadership by having a say in the design of special cultural exchange programs for special visitors. According to Trissyana,

They usually come up with the ideas...Like, “Miss Trish, can we play Balinese game[s]?” Because last time, [an organization]...came with a group of students and introduced their American games, so then our students said, “Why don’t we try to introduce our Balinese games, and we can play together.” And, I think games—I think, for almost all people, work well to engage them.

Several leaders in this study believe that it was important to provide opportunities for followers to express themselves. Such empowering experiences instill confidence and provide opportunities for followers. In terms of developing members of a community, cultivating willingness and giving individuals an opportunity to speak and use their voices are important practices for leaders in this study. However, followers ultimately need to be enrolled into the work of moral imagination.

Enrolling others into the work of the leader. Leaders in this study tend to see themselves as part of something that much greater than themselves. Leaders enrolled others using a variety of approaches in this study: (a) sharing a compelling idea, (b) building a social movement in support of an idea, and (c) creating opportunities for community involvement. In the subsequent paragraphs, these processes of how Balinese leaders in this study enroll participation of others will be further expanded upon.

Sharing a compelling idea. Organic farmer ZANZAN finds the process of enrolling others to be quite simple. He believes that, just by talking about organics to others, one will find allies: “No matter whatever it is you want to focus on, just automatically connect with the people. If you talk about organics, you will be linked with others who share similar concerns.” For ZANZAN, it is the idea that he stands for that he personally relies on to draw in followers as opposed to his own character and personality. His love for organics and becoming closer to

nature through the consumption of clean and wholesome food compels him to share his enthusiasm for organics with others in such a way that they, too, might be able to live more healthy lives closer to nature.

Building a social movement in support of an idea. While Pande Putu initially went into the Kintamani region to help children all alone, his work has now evolved into what he refers to as a social movement. He is not just interested in helping children obtain basic education. He is also interested in helping young adults do the same sort of work that he does and actively enrolls them into his work. He states,

Who help[s] me? A lot of people! Actually, a lot of people! The people that start to believe what is in my mind! Before they believe, they believe, but they [are] afraid to say that I [they] believe this, because nobody [is standing] with them. Now, because we are together, together and [with] more people, all of them start to believe that helping people [is what is needed to be done], not waiting to raise money. Helping people is easy because [it] can be [done] with anything.

Pande Putu is an architect of this unique social movement. For him, the process of enrolling others involves generating enough critical mass to lessen the fear and anxiety of believing in and working towards a brighter future for Bali and Indonesia.

Creating opportunities for community involvement. In social entrepreneur Agung Prana's community tourism projects, he does not solely rely on his own personal resources. He must also depend on the resources of the community, which includes the use of their land. Agung Prana explains,

So instead of building [hotel rooms all by] myself, I encourage the local community in my village [to] build homestays behind their houses, which used to

be [the] house[s] for the cows, for the pigs. And, they're building homestays, and then we have to maintain the rice field to be the views of the homestays...

Moreover, having community support is crucial to social entrepreneur Agung Prana's success. According to him, there have been attempts to replicate the magic of his community tourism business model, but efforts have failed for lack of community buy-in in the importance of environmental sustainability. Agung Prana believes the community needs to internalize his mission and vision:

Yeah, the key [to] success of anything that we are doing it is based on the mindful awareness of the founder, community, and the public. So [this] thing will [be] easy because the ecology that we are applying in Pemuteran has been tested in many countries in many other area but [projects] fail...

Agung Prana believes that the difference between his work and the work of others is that "this is the community empowered, and participating, and they [are] protecting the potential..."

Community enrollment allows Agung Prana's community tourism project to be the "most successful project in the world and biggest one of its kind." He adds,

So, as a Balinese, I experience the success of what we achieve there is very much based on the community participation [and] awareness. Because they are aware, they have to protect their potential to restore, to be rehabilitate [the environment], and then [that] becomes the selling point of the tourist destination, and now tourists are flocking to Pemuteran, and then the prosperity and the welfare of the community are very much solving the opportunity here.

How does Agung Prana work with his community in the preservation of the natural beauty of their land for visitors to enjoy? He expects the local community to manage the

resources as co-owners of this venture. “Number one, we prioritize the local community to be the main player [of environmentally sustainable activities].” Because they are “receiving direct benefit and income from” their work, they will “self-encourage themselves to protect the sustainabilities of the area.” In addition to being given a financial incentive for their involvement in Agung Prana’s community tourism work, they are given important responsibilities to look after the land. Agung Prana continues, “Yes, and then, number two, new business opportunity that [pertains to] developing in the area—that will be managed and run by the local community.” Thus, villagers share the profits as well as the responsibilities.

Agung Prana admits that it can be difficult to enroll people who are broken and desperate. Shifting the attitudes of others is always a major challenge in one’s personal leadership. Agung Prana leverages the resources of Balinese religion to change people’s hearts and minds. In this way, he takes control of the situational context. He believes that people can be persuaded under the right conditions when their awareness is right. He takes villagers to temples to pray prior to sharing his mission of restoring nature through collective community tourism. Going to the temple reframes perspective in a way that enables people to exhibit faith needed to follow Agung Prana.

So, in the Balinese culture, when he commit[s to doing] something in front of the God, it’s no point of return to change again. And then, when we [are] saying something to the people, in the temple in front of God after prayer, they can feel the sincerity that will open their heart and their mind to listen [to] what we are saying, and that is the key. Otherwise, if we have [a] normal meeting in the village hall, sometime[s], they don’t listen to us. Especially when they are [feeling] desperate of poverty.

The process of enrolling others into the work of the leader was revealed in this study to be a critical consideration that enabled leaders to exert their intended level of influence. Leaders in this study responded to different situational demands and were able to get their followers involved by sharing compelling ideas, building social movements in support of ideas, and creating opportunities for community involvement.

Summary

Balinese leaders in the study engaged in various types of interventions inspired by their unique dharmic and harmonic values. The findings of this study reveal that different leaders working with different types of concerns use their morally imaginative decision-making work in three areas of development—development of one’s practice, development of community space, and development of one’s relationships with others.

Some individuals, in particular the artists and entrepreneurs of this study, focused their decision-making on the development of their own practice. These practices ranged from adapting a traditional approach to a contemporary context to blending different approaches to developing fresh and unique possibilities. Other leaders focused their attention on developing physical spaces of influence. In particular, leaders of marginalized groups focused on building spaces to foster community development while other, more artistically inclined leaders focus on creating unique spaces and experiences that generate dialogue between groups in the form of museums, dance performances, and architectural experiences. Finally, some leaders in the study dedicated their energy to developing followers through direct dialogue and communication of values and ideas that involved initiating relationships with followers and employing various strategies to

develop them—including cultivating willingness in followers, providing opportunities for followers to express themselves, and enrolling followers into their work .

Leader interventions can be complex in that leaders do expend their energies into more than one of the three areas of practice, space, and followers in their morally imaginative work. That is certainly the case with Pande Putu who works within a community space to develop young adults but interacts directly with little children on primarily an individualized basis. Somatic coach Janur Yasa works individually with clients but has also organized community spaces for somatic coaches to refine and improve their own practices. Ibu Sari has created a space to entertain a variety of activities to help develop the women of her community, but she also must work individually with women who have their own unique concerns and issues to deal with. Bulan Trisna Djelantik creates performances that generate dialogue and also has a community space for her dancers, which is their dance studio space. For Janur Yasa and Dr. Wedakarna whose professions relate to the development of followers, there's a fine line between their philosophy or general approach (their practice) and their approach (their work communicating with followers). While leaders may focus on one of the three types of interventions, moral imagination is not confined to just one type of intervention.

This chapter focused on describing the types of morally imaginative interventions of leaders in this study and some of the dharmic and harmonic values that inform the nature of the intervention. The interaction between social values and the overall process of moral imaginative decision-making process of leaders is the subject matter for the next chapter.

CHAPTER SIX

Findings: Balinese Sociocultural Values & the Process of Moral Imagination

The previous chapter described several different types of leader interventions used by the participants in this study. Morally imaginative decision-making can be applied to the development of one's own practice, the development of spaces reflecting leader values, and the development and empowerment of followers. This chapter moves away from the types of interventions made by leaders and focuses on the third of this study's research questions: *How, if at all, might the sociocultural values of Balinese leaders inform their process by which they develop and implement interventions?*

To guide the analysis of Balinese leaders in this study, a framework based on models of moral imagination developed by Kekes (1991), Werhane (1998), Moberg and Seabright (2000), Fesmire (2003), and Lederach (2005) was used to categorize and organize data. These theoretical perspectives describe moral imagination using the following components: (a) perception of the situational context, (b) establishment of intentionality, (c) intervention, (d) interaction with others, and (e) supportive actions. Without privileging any of the aforementioned theoretical perspectives of moral imagination, this study instead chooses to rely on these broad categories as a way to analyze aspects of the process that inform the development and implementation of an intervention. While Chapter Five focused primarily on the intervention (c) in particular, this chapter focuses on the other components that support the moral imaginative process. Findings in this study reveal that Balinese sociocultural values did inform how leaders perceived their situational context, how they established intentionality to take on challenging work, how they interacted with others, and how they took certain actions that further developed and/or sustained their work. The data are presented in terms of the different components of the framework.

Perception of the Situational Context and Intervention

Moral imagination is a context-dependent activity. The uniqueness of the context determines the uniqueness of one's course of action. How do Balinese leaders perceive their context—the island and its environment? Specific issues of concerns raised by Balinese leaders include the erosion of culture, the ignored needs of marginalized individuals, and overdevelopment/degradation of nature. Furthermore, this study reveals that these general issues of concern revolved around the sociocultural values of reverence and adherence to tradition and having harmonious relationships with community and with nature. Table 8 summarizes the categories of data that emerged concerning Balinese leaders' perception of their sociocultural context.

Table 8

Balinese Leaders' Perceptions of their Sociocultural Context

Value	Tradition	Community	Nature
Concern	Cultural erosion	Marginalization	Environmental degradation
Specific issues raised	<ul style="list-style-type: none"> • Loss of meaning • Modern distractions • Economic policy 	<ul style="list-style-type: none"> • Children • Women • Disabled 	<ul style="list-style-type: none"> • Education • Overdevelopment • Environmental policy • Selling of land

Erosion of cultural values. Bali is a past-oriented civilization where individuals are taught to revere and respect the work of their ancestors. Many leaders in this study perceive value in maintaining Bali's cultural traditions. However, for several leaders in this study, it is troubling for them to experience rapid erosion in Bali's cultural values and system of traditional beliefs. Leaders in this study cite Balinese loss of ideals, modern-day distractions such as technology and fashion trends, and misguided national policies as causes for this phenomenon.

Loss of cultural meaning. Preserving cultural identity in a changing, globalized climate concerns ARMA founder and creator Agung Rai. He directs most of his criticism towards the Balinese who he believes have forgotten their culture and who have a responsibility to understand it. He states, Balinese culture and tradition “now depend on Ubudnese people or Balinese.” He believes wholeheartedly that “Actually they [the Balinese] destroy their own culture—not the tourists destroy it. We destroy it because we have no ideals....” Agung Rai believes that, as a result of Balinese forgetting their culture and its values and ideals, they have become superficial and materialistic. He states, “And nowadays, they become slave of senses, more and more like everybody everywhere, and that’s the problem.”

According to internationally renowned architect Popo Danes, life in Bali used to be “sweet.” He reminisces,

We are growing coffee in the North. I always miss the beauty that we had in the past. Yeah, like, we can spend like one month in the coffee plantation to follow the process for the coffee picking—drying it up and bring[ing] it back as a dry seed—and because we had no transportation system in Bali at that time, we can walk for eight hours to the plantation, and we sometimes bring horses carrying rice and nuts and some dried fish, dried meat for us to eat for during those harvest season[s]. And, the rest, we can grab things from nature.

For Popo Danes, the discrepancy between this peaceful existence and the busyness, traffic congestion, and environmental pollution of modern life is difficult for him to understand.

When I was 13 years old, I went to Lumpuyan temple¹⁵, and there was no access, and we had to walk, and when we arrive[d] in the temple—ah, we felt like [relieved], of course, we are here. And today, we arrive in the temple right in front of the temple and the car parking there and so many food seller[s], food stall[s], whack, whack, whack, whack, and rubbish everywhere, plastic and things, and I feel like I'm in a confused situation. I love this culture. I always want to become Balinese. I never want to leave this island, but I know this is not correct. Why [do] we put so many [much] garbage here?...Balinese always keep talking about a good thing, about karma, the Tri Hita Karana. The people in Japan never talk about Tri Hita Karana, never talk. I mean never sell that as something. They are just doing it. Doing thing[s] right.

Even in the artistic world of dance, there has been a certain level of traditional quality that is being lost as it has been readapted to the contemporary context. Several issues concern Dr. Bulan Trisna Djelantik. First, she expresses her fear that academic institutions of dance can destroy the tradition and art of legong through the process of standardization.

Bali has so many styles. With one dance, with one academy, all the dancers from these villages come in [to] one institution. They learn one style. They go back to their villages. They learn, they teach this style, and the villages lose their own.

Second, Dr. Djelantik also sees that tourism and the commercialization of Balinese dance kill the creative spirit and sense of engagement.

¹⁵ Lumpuyan Mountain contains three sacred temples, the main temple of which is the highest temple in all of Bali (approximately 1000 meters above sea level) and can be accessed through a pathway consisting of 2000 steps. For the Balinese, the journey to the main temple represents the course of one's own life journey and the perseverance and patience that is required in one's day-to-day lived experience.

All the villages like Peliatan, Ubud—all those—they dance the same thing, month in, month out, year in, year out. They are becoming a lot [like]—what do you call it...robots. They play the gamelan faster and faster because they know it so well. They become so fast...

Several Balinese leaders in this study see beauty in their culture worth preserving. For dancer Dr. Bulan Trisna Djelantik, legong dance is losing its intrinsic artistic value. Architect Popo Danes misses the peacefulness and closeness with nature that he once enjoyed. ARMA founder and creator Agung Rai believes that the Balinese have forgotten their identity and are, as a result, adopting a Western consumerist mindset. This genuine connection with traditional Balinese culture very much informs the work of these leaders who have built a museum to preserve Balinese culture and design architecture and dance performances that capture, preserve, and educate others about the Balinese creative spirit.

Contemporary distractions. Social entrepreneur Agung Prana notices an interesting generation gap where mobile devices and technology have had an impact on the general awareness of young Balinese today. Agung Prana wonders about how to shift the mindset of the young generation to be more in-tune with the traditional past:

Because the young generations are [being] taken away with all the modern technology—including all this media, electronic—[the] mindset between the senior citizens and the younger generation are very different. There's [a] communication gap also. Yes, this is the biggest challenge—how to ensure the awareness? They have to preserve their own tradition and their own culture. This is a challenge. This is a big challenge. I think everybody [is] facing the same challenge now—all over the country.

According to business developer and royal family member Tjok Agung, there is a new, artificial culture in Ubud that seems to compete with the traditional culture in the minds of the Balinese. This new culture results from tourism development that has little connection to traditional Bali. Tjok Agung states,

The nice thing[s] that people [can] see are hidden inside¹⁶, so, for some people that can see those [things], it is really beautiful, but it's fading because it got replaced by this, you know, plastic culture because, right now, [in] Ubud, the current trend right now is opening a tattoo shop. And dressing up like Elvis or friends of Elvis, you know, 50's and 60's, and have hot rod ...

Some leaders in this study perceive outside cultural influences as distractions that lure the local population away from their traditions, family, and cultural connections. Tjok Agung and Agung Prana notice a shifting awareness towards technology and popular culture of Western (mainly North American) influence. These leaders are not quite sure as to how to raise consciousness and awareness in Balinese—in particular, the younger generation—and bring them more in alignment with their traditional past at this point in time.

Effects of Indonesian national policy. Indonesia is a large multicultural country. The Balinese, comprising no more than 1.5% of the total population, represent a very small but important part of Indonesia's economy. Indonesia is also a developing country that wants to modernize and be economically prosperous. Some leaders in this study believe that these policies

¹⁶ Scenic views of rice fields and palm trees in Ubud are not generally accessible from major roads which are lined with businesses that block these views. One can gain access to these hidden views by patronizing hotels and restaurants along the street. Tjok Agung is explaining that businesses such as tattoo shops physically block off the island's natural beauty to visitors and offer the visitor inauthentic, culturally irrelevant experiences in its place.

do not consider the best interests of the Balinese and have contributed to the erosion of their culture.

ARMA founder Agung Rai asserts that contemporary education does a disservice to Balinese culture and society. He states young Balinese are not learning their own culture but that of others. They are being fed capitalistic values through the education system that reflect the concerns of the national government and the Republic of Indonesia as a whole. For Agung Rai, education is more than preparation for a well-paying job:

When I was five years old, six years old, very good teacher. I would never forget that, what they [were] showing me, what they [were] telling me. Because of the curriculum [of the modern education system]—and that is I think the impact of curriculum—they only think about money. They only think how to be rich quick—instant. That is the problem. They learn something [that is] not their own culture.

Organic farmer ZANZAN argues that farmers have lost their understanding of the local cultural wisdom around nature. Farmers are simply not passing down traditional indigenous organic farming practices and are instead adapting modern practices, which involve the use of pesticides. This has been encouraged by the national government for approximately the last 35 years. The use of pesticides, according to ZANZAN, is a simple process that does not require much thinking and consideration. On the other hand, natural traditional methods dictated by the ancient Balinese calendar require a bit of education and commitment to practice. ZANZAN states,

The Balinese calendar is an important set of rules for the Balinese. We respect those kinds of rules actually. Maybe nowadays, not all Balinese do, but

everything has been arranged in this calendar. There are certain times when you plant rice—when you plant trees, when you plant fruits, when you plant flowers. You can follow these rules or do your own thing. But, if you do [your own thing], you will have problems. And that's because you don't follow the rules...It's not that they [Balinese farmers] don't want to follow the rules. It's an educational process. Some people don't want to learn. Some people don't want to teach the next generation. I don't want the next generation to forget their roots. The big tree has already grown. If we don't maintain the roots, the tree collapses.

Several leaders in this study have recognized a drastic shift in attitudes and values of the Balinese. Agung Rai, Popo Danes, and Bulan Trisna Djelantik have noticed a loss of meaning and engagement in various aspects of Balinese culture and daily life—including the philosophy, ceremonies and spiritual practices, and engagement with nature and the arts. Other leaders such as Tjok Agung and Agung Prana have noticed many kinds of distractions such as modern technologies and tourism in the contemporary context that have had a negative impact on people's ability to live in alignment with the traditional culture. Finally, ZANZAN and Agung Rai believe that certain national policies in education and agricultural management have had detrimental effects on the ability of the Balinese to maintain their culture and traditions. These different leaders dedicate their energies in different ways ranging from legong dance to business development to help keep the Balinese connected to their traditional past.

Unmet needs of marginalized individuals in Balinese community and society.

Balinese communities are set up in such a way that community members care for one another. However, even in community-oriented societies, there are certain individuals who are left out of the community. Leaders in this study worked with disadvantaged groups, including women,

children, and the disabled. For these leaders, their perceptions focused on the unmet needs of these marginalized individuals in Balinese community and society.

Children of the Kintamani Highlands. Pande Putu focuses on the impoverished children in the Kintamani highlands of Bali. In this area, there is a lack of infrastructure available to ensure these children receive education, and a significant proportion of children are unable to attain education beyond elementary school. Pande Putu states,

I sent [shared via social media] the picture about the children and the village.

They have no water. They have no toilet. They never take a bath. They [are] dirty, and I publish it in Facebook, and people [are] surprised! “Where is this?” They [do] not believe that that is in Bali! “Are you a lie [lying]? This is in Bali?” “...When it is? 10 years ago?” “No! This is today!” “Really?” “Yes!” And then, they [are] surprised. “I want to see,” they said. And then, finally, they come and see me, and they [are] happy because that is the first time they see Bali like that because Bali is very famous in the newspaper, magazine, tourism, hotel, but when they see something like that, they [are] just surprised, surprised, surprised, surprised. That’s the first time. And then, after we see them [the children], play with them, and we start to think about, I think we can do something for them.

In addition to poverty, inaccessibility to education, according to Pande Putu, is a serious issue:

In one village when [where] I lived, [it]...finish [graduated] 18 [elementary school] student[s], and only 3 can go to junior high school, and they quit from elementary. That is one school. And another village, most [more than] half of the

women in the age of elementary school...quit from the school or finish elementary and then after that, work to [in] Denpasar as a pembantu [housemaid].

Physically disabled persons in Bali. Disabled individuals suffer from lack of care on the part of society and on the families of the disabled themselves. According to Senang Hati founder Putu Suriati, Indonesia is not a very accessible place for the disabled. It is extremely difficult for the disabled to go anywhere and perform basic functions such as buying food from a market. “We have go [been] to Australi [Australia]. In Australi, we can do anything in there, but in Indonesia, cannot, yeah. Not so access[ible].”

Putu Suriati adds that Balinese disabled persons are often hidden and isolated from the community out of feelings of shame and embarrassment by family members of the disabled, who believe that a disabled individual is the product of bad karma created by their ancestors. Thus, disabled individuals are kept at home, hidden from public view. She adds that the disabled are not even allowed to go to temple by their families, which is of central importance to Balinese culture and spirituality.

The community of women. Raising children is an important responsibility for Balinese women. Hence, divorces are extremely difficult situations, in particular, for women, who can be ostracized and shunned by the community just as Ibu Sari was. Having experienced a difficult divorce, Ibu Sari left her village and went to study psychology at a university. Eventually, she started the PKP Women’s Center in Tegalalang.

Ibu Sari focuses on domestic issues pertaining to women—relationships with the parents-in-law, divorce, relationships with children, and social and economic problems. According to Ibu Sari, there are difficult challenges that Balinese women face, and women do not deal with pain

and hurt in a productive manner. According to her, they “repress their emotion[s] and, they just try to help their heart through cry, cry, cry, and cry until they get tired like that.”

Ibu Sari also argues that Balinese women struggle with self-expression partly because they are always working and not accustomed to thinking about themselves.

Balinese women—they work very hard, they work very hard, and they, in a tiny village especially, they...it’s not their habit, it’s not usual [for them to] just meet each other, just talking, talking, talking without doing nothing [anything]...They never think how important [it is] to be relax[ed]. Relax for a few hours!

Finally, relationships between men and women in traditional Balinese society are not equal. Balinese culture observes patriarchal traditions. Men are the primary decision makers for the traditional Balinese household, and women are expected to be yielding and obedient wives to their husbands. Ibu Sari states,

Well, in Bali, the gender between most women [the relationship between men and women] is still like this, like, uh, lower and upper [hierarchical], right. Yeah, men always take decision in every....In every situation, [they] take the control like that.

Thus, Ibu Sari believes women learn to devalue their feelings and self-interests.

Several leaders in this study displayed sensitivity to marginalized groups of individuals in Bali. While Bali is known to be a collective society that honors collaboration and togetherness, the society can be blind to the interests of many individuals, including women, disabled, and underprivileged children. Organizations created to ensure that these voices are heard are rare. Leaders in this study such as Pande Putu, Ibu Sari, and Putu Suriati have taken it upon

themselves to create communities and organizations that enable these individuals to receive the economic, moral, and physical support they need.

Degradation of the environment. Westernization, modernization, and globalization are forces that the Balinese must contend with. The overdevelopment of tourism in South Bali and the degradation of the natural environment resulting from urbanization, pollution, and traffic congestion are issues that concern leaders in this study.

Educating children about the environment. Anak Alam founder Pande Putu, a young leader in his 30's, recalls the cleanliness of the now notoriously polluted Lake Batur in the Kintamani region.

My grandparents give me a very good island and rice field. The lake in Batur is very clear! I can play every day in the lake—swimming, you know. After 20 years, now it's one of the worst lake[s] in Indonesia—Batur— and poisoned with the pesticide and then the caldera [at Mt. Batur] is dig [being dug up] by the [bulldozer].

For Pande Putu, this sort of environmental degradation is not acceptable to him. Just as his grandparents have lived up to their responsibility of taking care of the environment so that he was able to enjoy Lake Batur as a child, Pande Putu believes that his generation and the children of the next generation must also take care of the environment. Pande Putu reasons, if the current generation does not learn to care for the environment, neither will the next generation. “Because now we [are] living, and they are growing up. When they growing [are grown] up, they will continue what we do today.”

Overdevelopment of tourism. Social entrepreneurship and community tourism developer Agung Prana focuses his own mindset on the relationship between the overdevelopment of tourism and the environmental issues that have resulted. Agung Prana states,

Yes, it [tourism] did overdevelop, polluting, and beyond capacity already...we are very concerned about the renewable natural resources. For instance, water [is]...scarce...In Kuta, we already [have a] shortage of water. All this tourism! There is [a] shortage of water, and also look [at] the traffic and all the disorder, especially [the] structure[s] in [of] the shop[s].

Agung Prana addresses his sensitivity to the environment by developing his own version of community tourism. He believes that conscious, community tourism, when done correctly—reserving up to 70% of the natural area to be undeveloped— can be educational to visitors, economically beneficial to the Balinese community, and environmentally beneficial for the entire world to enjoy.

Government regulation and the environment. Architect Popo Danes attributes overdevelopment of tourism to government inexperience and inability to manage rapid tourism growth.

I think Bali was hit so strongly by investment capital growth of industry without giving a break to the local authority to think about how can we create such kind of a plan. And also, we have no understanding about infrastructure. We have no understanding about the correct kind of tourism development and what [was] teasing the local people was only money, money, money, and money. And, to me, I can see like in the—from the government side, that interest about tourism is also always about quantity. They never talk about quality. Yeah, they always love to

talk about numbers, figures like we have how many heads of tourists coming to Bali this year. This year, after [more than] four million, next year must be six million and must be eight million and so on. But we never think about carrying capacity.

Popo Danes continues,

And also, what is the essence of Bali as a destination? I mean, to me, we have to preserve the essence of Bali, of course. I very much agree that Bali have [has] to make their [its] move to the better level, better class of destination, but the fact and the reality I found today—[is that] we are very much decreasing.

Popo Danes points to the fact that there is an oversupply of available room nights in the tourism market and that the level of hotel development greatly exceeds the level of demand. According to him, one major reason why overdevelopment of tourism is happening in Bali is because the enforcement of environmental regulations in Indonesia is weak. Popo Danes shows little trust for the government and instead prefers to focus on abiding by his own ethical principles in his architecture practice.

If you see on the street, there's an area, which is actually a green belt. Yeah, if you see some nursery here, it's a green belt. Yeah, and some people who build over there, of course, they have no building permit. But the government, public power company supply [supplies] them electricity because they are selling power. Yeah, and this is creating a lot of confusion. What we can do and what we cannot do? So, I prefer not [to] really follow the government regulations for this. I think I better create my own regulation[s] for my own project[s].

Selling away family land. Business developer Tjok Agung asserts that overdevelopment has been the consequence of an overreliance on tourism. However, he also argues that the problem is more than simply the situation of organizations and society mismanaging the environment. Historically, valuable family-owned land has been sold to investors who build hotels. Tjok Agung argues overdevelopment is a problem because the Balinese do not have the capital to buy back any land that is sold. Tjok Agung estimates the worth of his not-fully-developed project site land in Northeast Ubud district to be about \$10 million (USD), but under the principle of being family-owned land to be passed to future generations, the land must stay in the family and cannot be sold. He admits that, nonetheless, there is temptation to sell, and many Balinese do, in fact, succumb to the temptation of selling away valuable family land to investors for hotel, resort, and real estate development.

Preservation and protection of the environment is a rather complicated issue. Different leaders in this study see different aspects of the problem of environmental degradation. Pande Putu emphasized the importance of educating the current generation and the next generation to care for the world. Agung Prana looks at the mismanagement of resources, which has created social problems such as water shortages and traffic congestion. Popo Danes points out the weakness in the government to enforce its own policies. Finally, Tjok Agung discusses the ramifications of selling away family land and the temptation for one to sell to outside developers. Leaders in this study respond to their environmental sensitivity through a wide range of approaches from educational initiatives to eco-friendly business development and self-regulation.

How leaders perceive their context frames their morally imaginative approach. In this study, leaders were concerned about the loss of meanings in culture, the lives of marginalized

individuals, and the degradation of the environment in the modern era. These perceptions are very much informed by deeply held Balinese sociocultural values that emphasize one's relationship to community, relationship to nature, and adherence to tradition, which, in turn, influence the way these leaders intervene. The next section of this chapter examines how sociocultural values inform the establishment of intentionality for Balinese leaders in this study.

Establishment of Intentionality

The act of moral imagination is a great feat. What compels leaders in this study to intervene in their situational context? Findings of this study reveal that the Balinese values of (a) one's relationship with God/ spirit, (b) one's relationship with community (c) concern for karma pala, and (d) an interest in providing a positive legacy for future generations are key concerns that help to establish intentionality of leaders. Table 9 summarizes the key emergent sociocultural values introduced in Chapter Four and their relationship to how Balinese leaders established intentionality in their work.

Table 9

Intentional Beliefs of Balinese Leaders

Value	God/spirit	Community	Karma	Legacy
Specific motivations of study participants	<ul style="list-style-type: none"> • Making an offering • Relationship with God • Task given by God 	<ul style="list-style-type: none"> • Willingness • Resolving inequities 	<ul style="list-style-type: none"> • Virtuous cycles • Currency to enter heaven • Better reincarnated life 	<ul style="list-style-type: none"> • Education • Cultural heritage

Spirituality and intentionality. Spirituality, in particular Balinese Hindu spirituality, is important to several leaders in this study who rely on it for hope and direction in their work. In this study, spirituality helped leaders to establish intentionality for their unique work. Spiritually

inclined leaders in this study viewed their work as (a) an opportunity for them to make a unique offering, (b) a way to have a relationship with God, and (c) a task given to them by God.

Making an offering. The making and giving of offerings of daily flower and rice offerings is significantly and ritualistically important for Balinese communities. In addition, there are special ceremonies throughout the year honoring different aspects of nature such as plants and metal objects. Much in the same way that Balinese make daily offerings to God (or spirit) each day or in special ceremonies, Popo Danes regards his own architectural work as an offering. In his long career, Popo Danes has designed and developed several unique resorts in Bali, including the Hanging Gardens and Natura Resort and Spa of Ubud. For Popo Danes, “Every project of mine is not only my way of making money but my way of making a contribution because we got a value in every structure here.” It is unclear as to whether he is making an offering to God, to his community, to the tourists, to all, or to whoever else. Popo Danes puts clear intentions into every small detail in his work, paying careful attention to making sure that his work represents sensitivity to Balinese aesthetics, social, and environmental concerns, all of which suggest a connection to higher spiritual consciousness.

Having a spiritual relationship with God. Having a spiritual relationship with God led ZANZAN to use his experience gained from management positions at Ritz Carlton and the ARMA Resort to move back to his family home of Sudaji in North Bali to take care of his father’s land, become an organic farmer, and to open his own eco-retreat, Omunity, to educate villagers about organic farming practices and the beauty of nature. He considers his work of preserving the environment through his own organic farming and encouraging others to do the same, as a means to having a relationship with spirit or God, where he receives divine help from God and offers his work to God in return. He articulates with heart-felt passion, “I pray every

morning. God, show me the way. Allow me to meet good people to make it possible for me to take care of Mother Earth right now.” While he might not know the right course of action at a given moment, his spiritual relationship with God gives him a sense of confidence needed to pursue his personal path.

A mission given by God. Social entrepreneur Agung Prana was deeply affected by the destruction of coral caused by desperate villagers in Pemuteran and felt compelled to make a difference. He believes that his own mission to restore coral in Northwest Bali and help the people to change their ways came to him through spiritual messages he received from his dreams. He states,

This is, for some people, maybe beyond common sense, yeah. But spirituality is actually broader than scientific common sense. So, when I arrived there [in Pemuteran], I had a dream that [was about] making [giving] people [an] assignment by choice. I’m one who are choose [was chosen] to carry out [the] mission to rehabilitate the coral reef...

Several spiritually inclined Balinese leaders acknowledge a force that is greater than themselves pushing them to do the work they are doing and have, as a result, chosen to respond to divine purpose or higher calling. Leaders engage in their personal values of having a relationship with God or spirit and establish intention for moral imagination through offering their work, putting faith and requesting direction from God, and responding to heart-felt responses of a spiritual quality.

Community and intentionality. There were other community-oriented leaders motivated by a strong sense of willingness to help others to resolve social inequities within greater Bali. Anak Alam founder Pande Putu and Senang Hati founder Putu Suriati, leaders in

this study working with underprivileged children and the disabled, aim to empower their respective populations and provide them with the help and services they need.

Helping others. Doing things from the heart is what motivates founder of Senang Hati Putu Suriati who is drawn to the community of the disabled and genuinely wants to be useful to other disabled individuals such as herself. In particular, she sincerely wants to instill confidence and competence in other disabled individuals by helping them develop a professional career of their choice and create a supportive environment for disabled individuals. She states, “The real motivate [motivation] is from the heart because I really like to do this thing, and I have to do this thing. Yeah, I like to help another [other] people like me too.”

Addressing accessibility to education and income inequality. Pande Putu considers himself to be fortunate to have the opportunity to receive a great university-level undergraduate and graduate education. He believes that his education has helped him to expand his perspective and to acquire great employment opportunities. However, he realizes that there are many that come from his home area who are not nearly as fortunate as he was to receive the level of education he was able to attain and, as a result, do not have the means to overcome the challenge of rural poverty in Bali. In the Kintamani region, accessibility to education is a major barrier for children who have farming obligations, are required to travel long distances of up to two hours to attend a junior high school, and lack water and proper clothing to go to school. For Pande Putu, personal happiness can only come to him if it is shared with others in the community. He states,

If you [are] happy, [and] people around you [are] happy, that's the happiness. For me, happiness is happiness about all the people and the place where we live...If I'm rich, if I'm educated, [I] prefer all of them to have to be educated and rich...I mean not only in money, so that's my point of view about happiness.

Thus, Pande Putu has dedicated his life to helping poor children gain accessibility to education.

Balinese culture is well known for having a strong community orientation. However, within these communities are individuals that are somehow forgotten about. Out of concern for these individuals, Pande Putu and Putu Suriati have created new communities to address the needs of underprivileged children without convenient access to education and disabled individuals. A strong willingness to serve their communities helped them to establish their internationality to work with marginalized populations in this study.

Karma pala and intentionality. Several leaders in this study mentioned karma as a strong motivational force for their work. Karma by itself simply means “actions”. When used with the word “phala” or “pala,” which translates to mean “fruit” (of one’s actions), it communicates a worldview that there are consequences for one’s actions. Alternatively, “karma” used by itself is typically translated to mean either positive or negative credit that will determine future experiences in one’s life or even in a future life. Certain leaders in this study were motivated to generate good karma in one’s life so that one’s current life or even one’s next life would be good or better. They perceived karma pala in slightly different ways—(a) as a series of virtuous cycles, (b) as currency, and (c) as a means to have a better next life.

Karma as a series of virtuous cycles. Anak Alam founder Pande Putu explains karma in the simplest of terms: “My parents told me about...karma—you do good thing[s], you get good thing[s]. You do bad thing[s], you get bad thing[s].” For Pande Putu, karma drives his work. He believes in the need to create good karma. Pande Putu asserts,

I always tell to my people about karma [and] about [doing] good thing[s]—about helping...I do good thing[s], and I believe I do it because I need to do it. Nobody tell[s] me to do this. I need [to do] it.

Pande Putu does not carry lots of money with him because he knows that villagers will help him because he helps others. He states,

It's just like the monk[s] in Thailand. They get food every morning from the people. They have no work. It's just basically like that. So, why should I have [a] lot of money when people help me if I want to stay with them [for] like couple of month[s]? So, money is not the first [most important] thing, but the first [most important] thing is how you [are] good with the people. When you [are] good with the people—I have [had an] experience [when], one day, I drink 30 glass[es] of coffee because every people [everybody] ask[ed] me to “come to my house! Come to my house!” And then, you know, in the village, people eat like this (uses hands to suggest an enormous portion of food). Not small. They eat, because they a lot of hard work to farming. One family give [gave] me like this (gestures to show food portion size). Can you imagine if it is 5 or 10 [plates]?

A belief in karma provides Pande Putu with a sense of courage to do charitable work, knowing that positive karma will provide him with the help he needs.

Karma as currency. Agung Prana often likes to compare karma to currency. He believes that he is paid in karma in a way that is similar to how individuals are normally paid money for their work. According to Agung Prana, if one wants to visit Europe, one must save and earn euros. If one wants to visit the US, one must save and earn dollars. However, he states that for one to enter heaven, one must accumulate good karma. Agung Prana believes that his involvement in restoring coral in Northwest Bali and finding a new way for villagers to make money by protecting the environment helps him to acquire necessary karma to go to heaven.

Having a better next life. Hindu Balinese do believe in reincarnation. There are some leaders that want their next life to be better than their current existing one. For Putu Suriati of Senang Hati, she accepts her position as a disabled individual in this current lifetime but hopes that, by doing good work in this life, her next lifetime and the lives of those she serves will not be so difficult. She states,

When we give them [disabled community members] kindness, in our next life, we will get the kindness again. This is our karma. Now, we look like this [disabled], but in the next life, we will be more like my daughter [who is not disabled]. If we help other people, we will get more in the next life. That is our karma. That is why we always try to help more people.

General hotel manager Ramia Adnyana is also motivated by a belief in reincarnation, which he refers to as *samsara punarbawa*. What motivates Ramia Adnyana are the consequences of his actions in a future life. Thus, he wants his own life as well as the lives of those that work for him to be better as a result of his leadership practice, which blends Western organizational management with traditional Balinese philosophy. According to him, “by doing what I am doing now, I will help people, especially Balinese, to have a better [next] life.”

Karma pala is a genuinely important concept that influences the thoughts and also the actions of Balinese leaders in this study. While many leaders quickly point to karma as an important value that governs the choices they make in life, they look at karma in slightly different ways. Pande Putu sees karma as a series of virtuous cycles where doing good things results in favorable outcomes for the actors. For Agung Prana, karma is a type of currency where one acquires credits for good deeds that can be applied to one’s journey into heaven. For Ramia Adnyana and Putu Suriati, karma provides opportunities for one to evolve in such a way that

their next life is somehow easier, better, or more comfortable. Findings in this study show that a belief in karma pala drives certain leaders in this study to take on difficult, challenging, morally imaginative work.

The intention to provide for future generations. Balinese leaders in this study are taught to help their communities as well as future community members. Some leaders in this study including Omunity founder and organic farmer ZANZAN and dancer Bulan Trisna Djelantik were motivated to provide educational and cultural resources for future generations.

Providing educational resources for poor communities in Bali. Anak Alam founder Pande Putu works tirelessly to help children gain accessibility to education because he sees education as an important resource for, not just the children themselves, but also for poor communities in Kintamani and other areas of Bali as well. He sees education as a valuable resource that can be passed down from one generation to the next. Pande Putu hopes that, through his work in helping children gain accessibility to education, the children of these communities can, in turn, have the tools and skills to be economically successful, active in their communities, and ultimately take care of families and empower their own children to be as successful as they were. He states,

This is actually what is Anak Alam—good education...[for] the children. When we [are] educating the children, they [are] growing up, growing up, growing up, and then [will] become...mature one day, and [at that time] they will become [a] good generation next.

Preserving cultural heritage. In addition to education, ZANZAN and Dr. Bulan Trisna Djelantik see traditional Balinese culture as an important community resource to be passed down. Organic farmer and advocate ZANZAN wants to help the next generation of villagers

return to ancient ways of farming that are quickly being forgotten in an age where pesticide use has been, for a long time, encouraged out of reasons of convenience and economic productivity. He uses Omunity as his home base to educate farmers around him and visitors about the importance of organic farming in Bali and specific traditionally based organic farming practices.

The dancers of Bulan's company are mostly former students of hers who have grown up dancing with her over the last twenty years. Many of these women are now married, raising children, and/or have full-time professional careers. Thus, Dr. Djelantik wants to keep the legacy of legong alive by recruiting younger and talented people who have interest. She states,

I see that and always tell about my girls we have to find people [to] support us, and they have to be younger generation—the girls' generation or even younger.

So, I'm thinking of asking students, maybe from art schools. It's a big challenge to find people to work with us without too much money.

Bulan seems optimistic, noting that she had started Ayu Bulan dance troupe at a time when legong dance was declining in interest but is now popular throughout Indonesia.

In the modern era, Bali is quickly changing. Some individuals such as the children of Kintamani have been left without the educational resources to deal effectively with change. Cultural knowledge such as traditional farming and legong dance that has been passed down from one generation to the next remains in danger of being forgotten in an age of economic busyness. For Pande Putu, ZANZAN, and Bulan Trisna Djelantik, there is a felt sense of responsibility to ensure that the future generations have access to educational and cultural resources needed to have good physical and spiritual wellbeing.

This section focused on how values informed the intentionality of leaders in this study to intervene in their situational context. Findings reveal that Balinese sociocultural values played an important role in helping leaders to establish their intentionality. In particular, a relationship with spirit, a relationship with community, an interest in generating positive karma, and a desire to leave a positive legacy for future generations are sociocultural values that served to motivate morally imaginative decision-making.

Community Interaction Supporting Leader's Work

Thus far, much attention has been given to how leaders help their communities. This section examines the other half of the reciprocal relationship. It focuses on how communities of followers help leaders in this study. Findings reveal that leaders received support from communities for assistance in the development of their work by (a) trusting in the help of others and (b) securing agreed-upon assistance from others.

Trusting in the help of others. Several leaders performed their work by demonstrating faith in being helped by others. A challenge for Pande Putu is that he does not get paid to do his work in Kintamani. While Pande Putu does have some resources available from his family, he also relies on the local communities in which he works to support him by providing him with food, water, and coffee to sustain his work in the local village communities.

In addition, Pande Putu's community of donors and volunteers help him by providing necessities for children, sharing his ideas, and creating opportunities by which he can learn from other people. He states,

First, [people help me] by give [giving] me what I need, like books. Of course, when I talk with the children, I need to give them a gift. The gift is [a] book[s]. So people give me book[s]. They help me with that. Sometimes they help me with

money. They know I have no money to, at least, feed [myself] more for a long time, sometimes they give to help. And then, people share my idea[s]. People appreciate my idea[s] and then sometime[s] people not believing [do not believe in] me. That's help me to more other think [That helps me to see things better from their perspective.]

Pande Putu mentions that people can also do their own fundraising for him.

Sometime[s], they do their own fundraising with their own way, with their own group, not involving me in that. They just do it, do it with everywhere and just told me that "I help you with this, I help you with that." "Oh, thank you!" So, they do it voluntarily everywhere in the school. Sometime[s] they [are] collecting coins. We have now, coin[s] for school project[s] so they do [voluntary work like this] everywhere. They do [it] in Jakarta, Bandung, everywhere.

PKP Women's Center leader Ibu Sari is quite savvy at creating fundraising events where she has her ladies cook and perform for guests who pay a donation. At a recent event for her women's center to raise money to pay for space rental for the following year, girls and women of all ages from the center as well as young boys and girls who participate in free English classes at the center performed various traditional and contemporary dances, sang songs, and told stories in English. The fundraiser was attended by local Balinese and expatriate donors and the local village community, which included the local community leaders, the traditional *pecalang*¹⁷, and the local families and their children.

¹⁷ Traditional security is known as *pecalang* (*pe-cha-lang*), or a team of male villagers dressed in red hats and checkered sarongs that stand by to observe a major event such as a ceremony, manage traffic, and any conflicts that might arise during the event.

At a personal level, Trissyana Angelina, Head of Marketing and Communications of the Bali Mandara High School in Singaraja, relies on the school principal for assistance with her own professional work. She uses him to help her analyze the ideas and also make sure they are working within rules and regulations.

Well, many people help me, but mostly my principal [helps me] because I have this imagination going wildly inside my head—but ideas. I usually discuss it with the principal, and he will help me. I mean, he guides me until I find the answer... Well, actually I have the answer, but I just need somebody that can guide me along because he's very experienced in education.... I come to him and say [to him]... I have ideas about this. I have people who are interested and then OK, we analyze together the ideas, and then how we should do it because we are [a] state school. We don't just actually do whatever I want to do. We have to know the rules and regulations for that, and the only person that knows it, well, that knows the rules and regulations, is the principal.

Managing a hotel requires multiple skill sets. Hotel manager Ramia Adnyana tries to learn as much as he is able to learn, but he relies on other individuals from other areas of expertise to compensate for any information, knowledge, and experience he might lack. His role requires an understanding of sales, finance, and human resources. He states,

I'm doing the financial management, and then I'm doing the sales management, and HR. So these are three things that I must understand and mastering myself.

Well, because my basics is sales marketing... I learn [to] study more in the financial, because when you sign the check, when you sign the budget, [that] then become[s] your cost. So, I must control tightly in terms of financial, and then, of

course, because human resources—you cannot control people—these are very unique, you know. So, I have to work with the human resources director who understand[s] the, you know, the people, more. Because the people, you know, you cannot control them. So, if you know how to deal with them, then you can achieve your goal by giving direction.

Findings from this study show that leaders rely on others for various forms of support. Basic support that leaders might receive include food, water, and money to maintain their work. However, leaders do rely on the help of others to provide creative input and professional support in the development of their ideas or to provide support in areas where the leader might lack competence.

Securing agreed-upon assistance from others. In addition to relying on informal assistance, leaders in this study might also form agreed-upon partnerships with individuals and organizations to acquire support from their communities just as well.

Social entrepreneur Agung Prana describes his collaboration process as a triangular one that includes the government, the community, and the pioneers (social entrepreneurs, scientists, etc.). He believes that each of these pillars has important roles and responsibilities in bringing his vision for coral restoration and preservation to fruition.

The community is my key resources to help me. [They] Have to be encouraged to have [the] same awareness [of] by the potential of the [natural] disasters, how to achieve it [eco-friendly community tourism], and then by providing them the benefit of what we are doing, and then they will be self-encouraged to protect to support with the proactive participations...The pioneers [are people who are] like me. So, me is the pioneers...The government should facilitate us with all

advantages and privileges, regulations, and so on. Myself is coming up with the initiative of all ideas—creative ideas, what we are going to do with the development.

Agung Prana also works with local villages to hire staff for his community tourism projects.

We have [an] agreement of recruitment. The recruitment of our employees [is] done by the village chief [who] will work together with expert[s] to recruit the local human resources. So, the recruitments of the employees [is] done by the village chief and then we are supporting the costs. So, this is another form that is not common practice in everywhere business development.

Architect Popo Danes seeks to build relationships with everybody from clients to the government so as to ensure overall success of his products.

Yeah, of course we are working [with] our client first. And, after that, we are working with all those specialist consultants who support us. The government will issue the permit for us. Yeah, we are also somehow working with the government. If the project is [a] commercial project, we are also dealing with the business operator because they will tell us all about the business requirements and how we need to [build], how can we fulfill their demands in order to run the business in the right way in the future after the operational [construction?] and yeah, of course, I [am] also working together with everybody who pays some good interest to our work like person like you [researchers], some journalists, some university will come to us, lots of students trying to come to do their internship or trying to get the job here.

Leaders of not-for-profit organizations and foundations like Senang Hati must depend on the generosity of partners to sustain their work. According to Putu Suriati, Senang Hati partners with Pus Padi Organization, which helps them get wheelchairs and other supplies for her community members. They also work with an organization in Yogyakarta for medical resources such as artificial limbs and assistance. Furthermore, Putu Suriati also maintains a relationship with the Japan Consulate. The Japanese government financed Senang Hati's class space for sewing, computer, English, and Japanese classes.

Bali Mandara educational administrator Trissyana Angelina aims to partner with other Cambridge system secondary schools to get information on how to more effectively administer the Cambridge curriculum, improve professional development, and provide opportunities for cultural exchange. At the time of my interview with Trissyana Angelina, she was in the process of working out a partnership with a financially well-endowed school in Melbourne.

Specifically, Trissyana believes that such educational partnerships around leadership and community service would serve as an appropriate foundation for educational sister school partnerships. She believes that each partnering school should provide something interesting for the other.

Like here, we offer our Balinese culture and also our eco-school program, and the school in Melbourne, I think, will...offer something like, for example, the learning process in such environment in Australia. That will be a very good experiences [experience] for our students and also the teachers in the professional development, but I would say leadership and community service is, I mean, are the triggers of what we can do.

Trissyana also visualizes a long distance project where students take advantage of technology to create cultural exchange experiences.

I think the students can work together in a project. I mean like a long-distance project. Like, well, sure, it should be started or initiated by the teachers. For example, we make a video about our activities [and]...students in Melbourne ...make it [a video as well] and then they share [it with us]. This would be a great one for cross-cultural understanding. And then, for the teachers, I think teachers—they can do like exchange teachers with our teachers that teach the students in Melbourne because interesting thing about Australia is they learn Indonesian language. Yeah, some schools there, I think most schools in Australia learn Indonesian language because we are quite close, so Indonesian language is perhaps one of the subjects that we can help [with].

For Hindu economic philosopher and politician Dr. Arya Wedakarna, forming key and strategic alliances is important in his line of work. He relies on his political allies and connection to broker laws and policies that support and protect Balinese small business ownership. Dr. Wedakarna states,

I can talk to the government and also to take their [Balinese small business people's] aspiration, their voice to the parliament house. We can talk to the minister, especially now...Bali now have Mr. Puspayoga [a Balinese] as the Minister of the Economic Small Enterprise Ministry Special for Economic [Minister of Cooperatives and Small and Medium Enterprises under current President Joko Widodo, 2014-2019]. This is a good, good time to starting.

Dr. Wedakarna also enjoys good political relationships with Indian politicians outside of Bali who share his Hindu philosophical roots. He feels that, because they are Hindu, they would more easily understand his concerns about protecting the Balinese culture if they chose to invest in Bali. He states, “if we fight the investor or the entrepreneur from India [because]...they make investment in Bali, of course, they will [show] more respect [for]...our culture because we...speak...[the] same language. We are Sanskrit.” Wedakarna adds,

I’m happy with the Modi Prime Minister [Prime Minister Modi] from the Bharatiya Janata Party [of India]. I’m happy. I’m [in] support [of] him.

Yeah...with also the community, we have a very strong relation[ship]. ...His right hand [man] is called Advani, one of the strongest, and the actor, the director...behind...India[‘s] economy [economic] platform today. We met several times in Bali, and we [were] talking and I’m happy to welcome [him]. Please do investment.

Relationships are reciprocal in character. Leaders in this study do not just help others. They may rely on their relationships and interact with others in ways that others are able to help develop and sustain the work of leaders in this study. Other individuals might provide economic support as well as unique skills, knowledge, perspectives, and political influence needed to address moral-ethical tensions. Specifically, leaders in this study relied on support from communities through (a) trusting in the help of others and (b) securing agreed-upon assistance from others.

Taking Actions that Support Creative Decision-making

So far, this chapter examined how leaders in this study demonstrated moral imagination through their perception of the situational context, the establishment of their intentionality, and the means by which they interacted with followers. This section focuses on how they take actions that support their process of decision-making. In particular, this section focuses on the interrelationship between sociocultural values and supporting actions taken by Balinese leaders in this study.

This study reveals two important findings regarding exhibited behaviors of Balinese leaders in this study. First, a desire for a harmonious relationship with God/spirit as well as the microharmonic value of Tri Guna fostered a productive manner of working that contributed to the overall thinking process of the leader. Second, the microharmonic value of Tri Kaya Parisudha enabled leaders in this study to gain necessary support and followership that was vital to the work of leaders in this study. The interrelationship between these values and actions/behaviors of Balinese leaders is the subject matter of this section of the chapter. Table 10 summarizes study findings with respect to the supportive actions of Balinese leaders.

Table 10

Supporting Actions of Balinese Leaders

Value	Spirit/God	Tri Kaya Parisudha	Tri Guna
Specific supporting activities of study participants	<ul style="list-style-type: none"> • Cultivating serenity • Intuition • Full concentration 	<ul style="list-style-type: none"> • Reflexivity/Reflection • Transparent communication • Raising awareness through actions • Creating and being an example 	<ul style="list-style-type: none"> • Balancing wisdom, passion, and apathy

Spiritual behaviors: supporting creative development of ideas. In this study, certain Balinese leaders were able to undergo spiritual experiences that support their decision-making

process. For spiritually inclined Balinese leaders in this study, a spiritual experience was some sort of connection to a higher form of energy that inspired creativity. These leaders in this study understood moments of spiritual connectivity when they experience serenity, trust in their intuition, and apply full immersion and awareness to their work. Spiritual behaviors of these leaders in this study will be expanded upon in the following paragraphs.

Cultivating serenity. Some spiritually inclined leaders in this study are able to complete challenging work and, strangely enough, experience a sense of peace in the process. When Bulan Trisna Djelantik danced as a child, she felt free and fearless. “The minute I hear the gamelan play, something happens to me. I feel like happy. I feel...relaxed. I have never, never had any stage fright [as a child]. No.” For Bulan Trisna Djelantik, dance has always seemed easy and natural to her, never provoking fear and anxiety when she was younger. She does admit, however, in her older years, she does experience stage fright because her eyesight is not as keen and her physical strength is not at the level it used to be. Moreover, in her day-to-day work as an adult, juggling the demands of both her medical and dance careers was also simply an experience that seemed easy for her.

Similar to how dancer Bulan Trisna Djelantik experiences a sense of fearlessness in all her work, ARMA creator and founder Agung Rai does not experience the fear of putting in considerable time, energy, and money into building a valuable community resource. He is simply in-tune to his own creation process, what he refers to as the act of walking with the heart. For Agung Rai, the act of walking with heart “doesn’t make me worry. It doesn’t make me fear or anything. And, this is to me is part of—is art. This is the process, the art of the process.”

For social entrepreneur Agung Prana, serenity is cultivated not from intense engagement in an artistic process, but a sense of spiritual reassurance that he is being cared for, led, and

directed by a higher power. Agung Prana offers an explanation as to how a belief in God helps him to experience a calm and relaxed state of mind.

I think God is in our deep hearts. That's only when you believe God is there. So, myself, I have that what we call mindful belief that God is very close to me, if not encouraging me, if not giving me direction in my life. God saves me from everything—any problems that I would like to have solutions.

For this reason, Agung Prana adds that it's our connection to or unity with God that enables us to feel serene and harmonious as individuals. "Our soul is also a manifestation of divine God. That's why we believe in God and that God could make ourselves to be in a peaceful [state of] mind, with serenity, and not at all stressful."

For dancer Bulan Trisna Djelantik, ARMA founder Agung Rai, and social entrepreneur Agung Prana, engagement in an intense creative process cultivates a peculiar sense of serenity. Bulan and Agung Rai experience a deep love for their creative process while Agung Rai performs his work knowing that divine inspiration is by his side. This sense of serenity sustains the lifelong morally imaginative work of these leaders.

Taking action intuitively. For some leaders in this study, to have a relationship with spirit requires intuition or an ability to somehow sense one's course of action. It might mean to act with limited information and to go with one's inner feelings. Dancer Bulan Trisna Djelantik and social entrepreneur Agung Prana shared some of their insights on how their sense of intuition works for them.

For legong dancer Bulan Trisna Djelantik, she recalls an urge to move upon hearing the sounds and rhythms of the gamelan. The subtle eye and hand movements feel natural to her. In her teaching practice, she wants to encourage her own students to similarly pay attention to their

own sense of intuition. She advocates a natural style of teaching where she models her dance practice to her students and expects her students to observe her and learn from her by similarly developing their own artistic instinct to respond by using the unique Peliatan legong style of dance she teaches. Bulan, who is of mixed Balinese and European Dutch heritage, believes that acting intuitively is very much a way of being encouraged by her Balinese cultural heritage. For her, the Balinese way of life is very much about

going with the flow. That's my Balinese way. If I'm too Western, I will not go with the flow. I will calculate and plan. I sometimes don't plan. That's my Balinese way. I often don't plan things. Yeah. That's the Balinese way. Just go with the flow and decide, decide at the time that you need to decide, not decide before.

For social entrepreneur Agung Prana, intuition is encouraged by his spiritual life. He believes intuition is using what he calls the third eye. Agung Prana's third eye allows him to see future possibilities that improve Bali and life for Balinese villagers. It is this sense of intuition that "makes me determined to develop an area with the [community-based tourism] concept, ...adopting properly local wisdom. To make the hidden potential [of Bali's natural environment] to be reborn for the benefit of [Mother Nature? Community?] and sustainable." Agung Prana adds, "You cannot [see it]—you feel it. You feel the possibility, the benefit, anything could happen—that [is] what I say the third eye is."

Dancer Bulan Trisna Djelantik and social entrepreneur Agung Prana both believe in the power of intuition. For Bulan Trisna Djelantik who works in an artistic context, intuition is a spontaneous process that demands action in response to feelings that occur at the very moment. It cannot be predicted or planned. On the other hand, for social entrepreneur Agung Prana, intuition

very much informs one's problem solving process. Using his third eye to sense the feelings and needs of community, nature, and the spiritual messages being delivered to him, Agung Prana was able to create a possibility that could meet villager economic needs, restore the natural environment, and act in a way that was consistent with his own inner spiritual wisdom.

Full, intense concentration. Some leaders in this study apply a meditative attitude to their own work. This might be characterized by extreme focus in one's work.

For ARMA creator and owner Agung Rai, the envisioning and the development process of ARMA is a form of "creative meditation" for him. Through years of buying and selling art and building the ARMA in small pieces, Agung Rai demonstrates this meditative state through a patience and calmness that one needs over the course of many years to sustain their work. One might think of the ARMA as a lifetime's worth of intense, focused concentration for Agung Rai.

Legong dancer Bulan Trisna Djelantik recalls moments of intense engagement as a child. According to her, it did not matter who was in attendance and watching her dance. She seemed to always be able to focus intensively and fearlessly. Whether it was the President, foreign tourists, or other villagers at a local temple, she claims to never have experienced shyness or self-consciousness during such moments. Bulan believes that such intense involvement in art can be felt and experienced by members of the audience. She states,

It's like this. You have a group of dancers on stage, but your eyes always go to one. According to me, is universal. It's not [just] in Bali. If you look at ballet, a group of ballet dancers, you will always look at one or two who are the best, who dance fully, who are already almost non—not aware anymore with the world here, but are already in another world—dance spiritual world. It's universal....They say, [for] a dancer who has taksu—the gods have come into her. The gods have

come into her. That means, according to me, the spiritual aspect is there, so you dance not to move only, but you move with your heart and you move with your spirit inside.

Bulan Trisna Djelantik believes she is able to experience a sense of escape when she dances, where her awareness is completely focused on the feelings inside her driving her dance.

While Bulan Trisna Djelantik remains closely connected to her family in Bali as well as to her Balinese culture primarily through the art of legong dance, today she lives in Jakarta and identifies as a Muslim, having converted to the faith through a marriage long ago. She believes that spiritual artistic experiences are universal and that this level of intense attention is possible for anybody in any art form or occupation.

Bulan Trisna Djelantik and Agung Prana see their own work as intense spiritual experiences that require intense engagement. For Agung Rai, the process is intense contemplation sustained throughout the course of his life. Bulan Trisna Djelantik experiences taksu in a more dramatic fashion. She describes engagement almost as if it were a possessive experience where one is overcome by higher spiritual energy. It is this sort of intense spiritual engagement that sustains the work of these two artists and leaders.

What does it mean to engage with spirit or some form of higher energy? In trying to understand spiritually oriented Balinese leaders in my study, I have, for the purposes of this study, attempted to deconstruct the notion of spirituality in basic concrete terms of *cultivating serenity, acting intuitively, and full and intense concentration*. For several leaders in this study, spiritual behavior facilitated their creative thinking and decision-making process.

Tri Guna: maintaining balance in one's creative work process. Agung Prana mentioned the philosophical concept of Tri Guna. Tri Guna roughly translates to “three

tendencies”. The *gunas*, or tendencies, are known as *sattva*, *rajas*, and *tamas*. It is believed in Hindu philosophy that these *gunas* are within each of us and in varying proportions. The three *gunas* are discussed in the second verse of the seventeenth chapter of the Bhagavad Gita.

According to the Bhagavad Gita, *sattvic* *guna* is driven by purity, truth, compassion, and right action. Agung Prana referred to this particular *guna* as wisdom. *Rajas* represents the force of human ego, self-interest, and passion, which Agung Prana referred to as motivation. The *tamas* represents one’s tendency for chaos, disorder, and darkness. It can also be related to one’s tendency for lethargy and “laziness” as Agung Prana refers to it. It is believed that human beings must be able to balance these three tendencies within themselves in order to produce external change. According to Agung Prana,

You should have desire. But your desire must be controlled by your wisdom. So, desire, when it is controlled by your wisdom—it will be limited up to [one’s own] motivation. And then also—to control the power of your desire. This is laziness—to be a break of your desire is called laziness, [which is also]...encouraged and directed by your wisdom. That is the *tri guna*.

Thus, Agung Prana sees wisdom as a regulator of desire (motivation) and laziness. One should not be extremely consumed with passion or extremely lazy. There must be balance between these two extremes. Through *Tri Guna*, Agung Prana has been able to sustain lifelong challenging work in both coral restoration and community eco-tourism development.

Tri Kaya Parisudha: a way to build followership. In Balinese culture, *Tri Kaya Parisudha* is highly relevant when interacting with others and seeking to gain necessary support in one’s work. *Tri Kaya Parisudha* prescribes purity as well as alignment in one’s thoughts, words, and deeds. This sort of intentional authenticity is important to several leaders in this

study. While the Tri Kaya Parisudha was only referenced by two leaders in this study, it was evident that several leaders in this study engaged in practices that aligned thoughts, words, and deeds as a strategy to sustain focus in one's work and build followership. These practices included (a) cultivating reflexivity and reflection in others, (b) clear and transparent communication of what one is feeling, (c) raising awareness through actions that articulate one's point of view, and (d) creating and being examples for others to observe.

Cultivating reflexivity and reflection in others. Somatic coach Janur Yasa believes that, in a modern day world, there is often misalignment between what people think, say, and do. According to him, this often comes from a widespread belief that one has to “fake it ‘till you make it.” In this way, we hide our dissatisfaction from others. Such inauthenticity does not seem to elide Janur Yasa, who is able to recognize one's true feelings based on the physical shape of their bodies at certain points in time and determine alignment or misalignment of the Tri Kaya Parisudha in the client. According to Janur Yasa, one's body is sending messages when it is involved in certain situations. In his leadership practice as a somatic coach, he aims to get people to make choices and act using the wisdom of the body. He states,

My work is a lot about body awareness. You know, like cultivating an awareness about the wisdom of your body. That is always...your body [is] always sending messages. You know, like when you [are] afraid, when you [are] excited, when you [are] making a big discussion. Your body [is] sending messages to you like, “Wow, this is not a good thing to do” or “This is a good thing to do” or whatever is that thing, you know. Because we [are] not in tune to that because...we value this [points to head] but the message is come from here [points to heart]...So, a lot of my work [concerns] how you [can be] in tune with the whole.

Janur Yasa believes that one can connect with the feelings of one's body through the practice of centering.

Centering is really a physical practice, you know. [It is] Not just talking [about] a physical practice of this. You know, when you do this and people report to me like, “wow, I’m calm!” or “I feel strong!” or “I feel this!” you know, this is [something that you] just cannot talk about, but you need to practice this, and then you are able to report to me like, “Oh, yeah, I’m...,” you know, or whatever they feel.

Janur Yasa believes that when one is centered, one is in a position to have more choices. He notes that people who aren't quite so centered will, for example, activate certain animalistic instincts—flight, light, or freeze—or what is commonly referred to as psychological defense mechanisms.

Through self-reflection and being more aware of what one's body is communicating that come from a place of centeredness, Janur Yasa believes that one can overcome one's unique challenges through sustained focus of body and mind.

Promoting clear, transparent communication. In the practice of Tri Kaya Parisudha, there should naturally be clear, transparent, and open communication with what one is actually feeling or what one actually knows. Tri Kaya Parisudha can also be seen as a form of ethical honesty for two leaders in this study—ARMA founder Agung Rai and social entrepreneur Agung Prana.

ARMA museum founder Agung Rai states that it is important that an employee doesn't look me angry [doesn't feel I am angry at him] because I don't want him [to be] scared to [of] me. I want it open. That's why I always open my heart. You

know...I have to showing [show] him this is the mistake you make [made]. No, no...you cannot do that because we are [a] foundation. You know, you have to educate people. You have to [be] telling people. You have to be honest to yourself and honest to others. If you don't know, you tell them you don't know. If you don't know, I'm sorry, I don't know, but I can help you blablabla—this is important, simple, but communication.

For social entrepreneur and community tourism developer Agung Prana, it sometimes requires patience to communicate in a way that is reflective of one's intentions. Agung Prana admits

It [getting people to understand you] will take time. Otherwise, there [is] no other way. It's approaching, communication, and encouraging, and then with patience, and so on. Until, at the end [of a project], even one villager, one villager [is] protesting what I'm doing in my village. You understand I build a road. I build a road to provide an access for the women in the village [for] when they go to the markets Suddenly, somebody protested!

Rather than offering an angry and reactive retort, Agung Prana remained calm:

I have to say [what my honest intentions were in a] very low profile, humble [manner] until suddenly he come[s] to my home crying that he knows that he made a mistake [for] blaming me for all this help that I did it for the villagers. So [it] is communication, encouragement, to be patient.

For both Agung Rai and Agung Prana, clear communication of one's feelings can not only prevent angry outbursts on their end that potentially generate misunderstanding by their followers, but also provide the needed clarity that others must have about one's work.

Raising awareness through boldness of actions. While one's thoughts, words, and actions should align under the principle of Tri Kaya Parisudha, it goes without saying that actions do speak louder than words. Practicing the Tri Kaya Parisudha can also mean to find creative ways to generate awareness of one's vision and beliefs. Several leaders in this study find appropriate courses of action that articulate their thinking and, at the same time, generate positive attention from followers.

As someone who spent a part of his childhood in Ubud, a very artistic community, Pande Putu naturally likes to rely on arts to communicate his intention of bringing education to the underprivileged children of the Kintamani highlands. As a talented photographer, he took pictures of the children in Kintamani and shared them through social media so that people could be more aware of extreme poverty and inaccessibility to education that exist in places like Kintamani in Bali today. He reflects on one of his favorite pictures to this very day where he is sitting with his laptop in a basket used by the children to gather grass. When he publishes pictures onto social media, he notices feelings of surprise in those that follow him online. Since 2006, Pande Putu has relied on his photography skills, Facebook, and other forms of social media to raise awareness about the children of Kintamani, to inspire young people to make a difference, and to communicate with others about items that they could donate to help the children.

Pande Putu sometimes organizes major events to raise awareness. He has had volunteers and donors walk barefoot in shopping malls and in the mountains of Kintamani to help them to physically understand the difficulty for young children in Kintamani to go to school. He has also partnered with musicians to stage concerts for young people to attend if they donate a book in

lieu of money. These sorts of strategic actions are fun, friendly, and effective in terms of generating support from Balinese youth.

Agung Rai connects to Tri Kaya Parisudha by aligning his beliefs about the need to preserve and raise awareness of Balinese culture with building a museum that reflects this genuine intention. According to Agung Rai, ancient culture should be respected and preserved for all to enjoy. Thus, he does not seek to persuade others about the importance of protecting tradition but merely to show them the beauty of Bali's past.

I want to create something to share with others, to educate, to showing the Balinese and to stimulated [stimulate] the Balinese people. To showing! I cannot preach to them this is the right one [belief]. This is wrong. We cannot do that. We only can stimulate it [people] and educated it [educate them]. [This] Is why I created this place....Because that is the treasure for all of us. And that [museum] is [a] place [that has] inspired me. That is ancient cultures, 3000 BC, and we have to respect, we have to preserve it and maintain it and keep it alive!

Senang Hati founder Putu Suriati is involved in raising awareness of the disabled through staging dance performances performed by her community members. She wants to show people that the disabled are able to accomplish great and challenging artistic feats and to reframe public perception of the disabled into something more positive. She believes it is important to be visible in the public eye because they are an invisible community. She does not believe that even the government has awareness about the difficult challenges of being disabled in Indonesia. Senang Hati recently participated in a performance commemorating the founding of the city of Gianyar, Bali. Putu Suriati is a strong-minded woman who believes in the capabilities of her disabled

community members. She wants her community to show the public their artistic talent as disabled individuals.

The principle of Tri Kaya Parisudha mandates that one manifest one's beliefs in one's actions. This study included various talented individuals who found ways to connect with others through unique actions. Pande Putu relies on a variety of strategies including photography, social networking, and organizing fun events that show people how easy the act of helping can be. In a rapidly changing Ubud, Agung Rai's ARMA serves to inspire pride and interest in Balinese culture through the act of aesthetically preserving and documenting the past. Putu Suriati attempts to raise awareness of the value and talent of the disabled through public dance performances. The Tri Kaya Parisudha encourages Balinese leaders to match boldness of thought with boldness of action.

Providing examples. ZANZAN recalls an important lesson learned from his spiritual teacher, who said to him, "if you want to be a leader, then, number one, be an example. And number two, back to number one." In other words, one must practice what one believes and not act in hypocritical ways. Several leaders in this study shared the understanding that people need to be shown examples of how a proposed idea works before accepting the idea itself. Different leaders showed examples to others in different ways.

Anak Alam founder Pande Putu noted that parents of the children of Kintamani become eager to send their own children to school when they saw how education transformed the children of other families. While there are junior high schools in the Kintamani highlands that required children to walk for as long as two hours, until a few years ago, there were actually no high schools at all in the Kintamani region for children to attend. Children had to travel to places as far as Ubud or Denpasar to get a high school education. Rather than attempt to send all of the

children of a village of appropriate age to high school, Pande Putu's approach was to send just one student from a village to a high school and then to allow that person to come back to the community. What surprised Pande Putu was that parents were not necessarily motivated to send their children to school because they saw value in the education. They were motivated because the children came back clean. They saw how education could develop character and make people better.

It's funny. What is good from education? Not the education itself. [The] First time, when one kids [leaves] from the village, [and] I send [him] to [the] city. What happened when he come[s] back home? He is smart? Maybe yes, maybe no. But, is he clean? The body is clean because they take a shower. Yes. When they come back home, people [are] surprised [that] education can make you clean! Not make you smart. And then they believe in education! Because it can change the physical [appearance] of my son! Oh, he or she can become a better person! They believe that. That's [what happened] when I send [sent] one children [one child] to go to school. When they come back home, all the people in the village come to him and talk to him. "What happened? How is the city?" And, that's [what] happened. I will not say "Oh your children have to...go to school because school can get [you]...good work after you go to school." Not that. But I just try to send one [to] school, ...let them...come back home, [see] what happen[s], and I will see from far away. This is [what has] happen[ed]. Ah, this is the clue, and then after that, we can start to tell the people or the family that at [the very] least, education can make your children better—maybe smarter, maybe healthier.

For organic farmer ZANZAN, it is important to him to be a good organic farmer himself before persuading others to adapt organic farming methods. Other farmers, he believes, don't need to be convinced. They need to be shown how it can be healthy and economically beneficial. ZANZAN states,

Make it happen, show how it's done. Do it in the proper natural way. Create a beautiful example for others to follow, prove that it can be done. This is about motivating others from the inside, helping them to create awareness of themselves and to realize that this is a really important thing to do.

For ZANZAN, organic produce is not just an economic product. It represents a lifestyle that is good for others to adopt.

I use organic farming methods. It's really not about selling what we produce, but representing a healthy way of life. We consume what we produce. We share it with our guests. I'm healthy. I don't go to doctors. I don't need to get medicine. We are just enjoying our food.

ZANZAN admits that it can be a challenge to help others to readjust to the natural way of farming.

After 35 years of using chemicals, some people don't want to change because they are accustomed to having a relatively easy life. They don't want to [use] compost. They don't want to deal with the smelliness of cow dung. Organic farming involves a lot of extra things actually. Using chemical fertilizers is easy and simple. You just put the chemicals in a bucket and spread it out. It's very easy. So, after 35 years, it can be a struggle because it's a habit. Some people prefer the easy, faster way. So, the challenge for us is to bring them back to the

natural way of farming. ...The soil will be a bit shocked when it once again receives organic fertilizer. There is a process where the farmer will suffer for a few years waiting for the soil to adapt. At first, the yield might be 25%, then 50%, then 75%, and finally 100%.

Some leaders in this study provided an example to others through the process of mentoring and using oneself as a model to develop the capacities of others. The aim of these leaders was not merely imitation or replication, but to model an approach that helps others make important creative decisions for themselves. Legong dancer and choreographer Bulan Trisna Djelantik refers to her own pedagogical experience as natural dance, which requires learning directly from the teacher. It is not a technical but, rather, an artistic process that requires the dancer to define her own artistry. Bulan states, “They dance with heart. They dance not like robot. So, I’m trying to do that, just as a natural dancer with a club, very informal.” Bulan is very much against standardization of dance.

I always tell them [dance academy teachers], don’t forget, don’t standardize.

Standardizing dance is the worst that can happen because Bali has so many styles.

With one dance, with one academy, all the dancers from these villages come in one institution. They learn one style...They go back to the villages...They teach this style. And the villagers lose their own [style].

Educational leader Trissyana Angelina mentors her students to become leaders through a process, which she refers to as “sharing power.” Students share leadership responsibilities with teachers and learn from teachers as well as the experience at hand. With some amount of guidance coming from Trissyana and other educators, students might be involved in developing and leading cultural programming for visitors, campus clean-up efforts, management of their

residential spaces, running the campus store, and participating in eco-school initiatives of composting and tree planting. When Trissyana is able to share power with her students, she can serve as a good example for them. Trissyana admits that sharing power requires a certain level of mutual trust by the educator that the student will take responsibility over their education. This sense of responsibility is important to their process of development. She states,

One of the point[s] about leadership that we have to do [as educators is] what I call as sharing power. So, when we share power, it means that we show them that we trust them, even though they [are] just students, but they have the responsibilities, and when they know that I share the power to them, they have the responsibilities that they have to do it well. It will give them self-motivation. “I have to be able to do this because, when I do this well, then my school will be more famous” or “I can make my school proud of our team,” something like that. So, and this is something that we develop...in all the aspects of the school life.

Tri Kaya Parisudha encourages leaders in this study to be good examples for others and align what one says with what one does. Balinese leaders Pande Putu and ZANZAN generate social change by simply setting an example for others and allowing others to see the results. Although the process is slow and requires time for change to be witnessed, they believe that one must have a stake in what they believe in and be prepared to allow others to observe a situation and draw their own conclusions. Other leaders such as Bulan Trisna Djelantik and Trissyana Angelina mentored their followers and used themselves as models to illustrate a process such as dance or leadership and focused on cultivating creative decision-making in followers.

Balinese leaders in this study were found to engage in a unique set of supportive behaviors that facilitated their creative decision-making processes. Spiritually informed individuals such as legong dancer Dr. Bulan Trisna Djelantik and social entrepreneur Agung Rai experience spirituality in their work through having serene dispositions, using intuition, and experience total concentration in their work. Agung Prana seeks balance in his busy life by adhering to the ancient wisdom of the Tri Guna. Finally, leaders in this study pay attention to their thoughts, words, and actions as a strategy to develop followers and/or build followership and observe Tri Kaya Parisudha by (a) cultivating reflexivity and reflection in others, (b) clear and transparent communication of what one is feeling, (c) raising awareness through actions that articulate one's point of view, and (d) creating and being examples for others to observe.

Summary

This chapter considered the inter-relationship between sociocultural values and the process of moral imagination of Balinese leaders in this study. It closely examined how their sociocultural values informed the following: their perception of their social context; their intentionality to do their work; their interaction with their followers, communities, and the general public; and specific supportive actions for their work.

Reverence to tradition and harmonious relationships with community and nature informed how leaders in this study perceived Bali's difficult challenges today. Issues of concern raised by participants in this study include loss of cultural capital, the unmet needs of excluded and marginalized populations, and environmental degradation.

Findings in this study also revealed that the Balinese values of (a) having a harmonious relationship with spirit, (b) the generation of positive karma, and (c) an interest in providing a positive legacy for future generations as key concerns that help to establish intentionality of

leaders. Strong community values allowed morally imaginative leaders to use processes that required interaction and assistance from their communities. Leaders in this study received support from their followers. This involved trusting in the help of their communities and forming useful relationships. Finally, Balinese values of a harmonious relationship with God/spirit, Tri Guna, and Tri Kaya Parisudha informed the habitual supportive actions of those in this study.

This study attempted to make the abstract notion of moral imagination more concrete by determining the general and specific types of behaviors that inform the thinking, actions and processes of morally imaginative Balinese leaders.

CHAPTER SEVEN

Discussion & Conclusion

Purpose of the Study

Moral imagination involves how individuals resolve tension between multiple moral-ethical frameworks in a manner that is novel and accommodates a particular situation. This study was an investigation into the activities of Balinese leaders representing various professions. Specifically, this study was interested in *how, if at all, might Balinese leaders demonstrate moral imagination using their sociocultural values.*

Summary of Findings

Using a series of interviews with 13 Balinese leaders representing a variety of professions, this study was guided by three supporting research questions: *(a) What sociocultural values inform the process by which Balinese leaders approach moral-ethical tension? (b) What specific interventions are part of Balinese leaders' process in achieving their stated vision? (c) How, if at all, might the stated sociocultural values inform the process by which Balinese leaders develop and implement interventions?*

Sociocultural values. This study found a collection of sociocultural values that clustered into two main categories—harmonic values and dharmic values. For Balinese leaders in this study, it was important for them to have a harmonious relationship with nature, their community, and God or spirit. In addition, experiencing internal harmony of one's thoughts, words, and actions as well as balancing one's internal wisdom, motivation, and apathy were found to be of importance to leaders in this study.

It was also important for Balinese leaders in this study to fulfill their dharma, or moral-ethical responsibilities. Dharmic values included having a reverence and adherence to the traditional past; providing economic, cultural, and natural resources for future generations; and consideration for karma pala, or the consequences one is creating through one's own actions in the world.

Types of interventions. Findings from this study also reveal that Balinese leaders from various professions intervened in their sociocultural system using a combination of three types of approaches: (a) by developing a creative practice related to their line of work, (b) developing creative spaces for transformation, and (c) finding creative ways to construct and develop relationships with others. Within each of these broad categories emerged various sub-categories. Leaders used three approaches in their creative practice—adapting one's practice to the contemporary context so as to preserve the relevance of one's personal values and meanings, blending different approaches in a complementary manner that addresses different value concerns, and developing an entirely novel and fresh practice that attempts to introduce (or reintroduce) a value into a system. Some leaders such as Ibu Sari and Putu Suriati focused on creating community spaces while others such as Agung Rai focused on creating spaces of dialogue for different individuals and communities to come together. Leaders such as Pande Putu and Putu Suriati built followership by initiating and fostering relationships with followers and also by empowering and developing followers within their spaces. Findings reveal that leaders operate in all three areas, but the proportion of time spent in each of these areas varies from leader to leader.

Intervention development and implementation. Study findings reveal that certain Balinese sociocultural values informed how Balinese leaders in this study perceived and

intervened in their sociocultural context, established intentionality, involved others in their decision-making, and applied other supporting actions. Specific issues of concerns raised by Balinese leaders include the erosion of culture, the ignored needs of marginalized individuals, and the overdevelopment and degradation of nature. These issues reflect the important values of having a harmonious relationship with nature and the community as well as a reverence for the traditional past. Leaders in the study also relied on a harmonious relationship with community and spirit and a consideration for karma pala and leaving a legacy for future generations to establish their intentionality to engage in the challenges of moral imagination. Furthermore, they relied on their relationship with community to receive support from their followers and, in some cases, established formal partnerships and agreements to accomplish their unique challenges. Finally, Balinese values of *Tri Kaya Parisudha* (alignment of one's thoughts, words, and actions), *Tri Guna* (the balance of wisdom, lethargy, and passion), and connection to spirit/God informed certain specific supporting behaviors that played a role in building relationships with followers and sustaining the ongoing creative decision-making process and work of leaders in this study.

A Conceptual Systems Framework of Moral Imagination

Data from this study highlighted examples of the unique practices of dancer Bulan Trisna Djelantik and architect Popo Danes and the spaces of Ibu Sari's women's center and Agung Rai's museum and Wedakarna's inspiring political messages to his followers. However, all leaders had practices in the sense that they took action to obtain a result. All leaders also defined a space for their work, which could be anywhere from a hotel or a school to an entire village. Spaces could be temporary like a performance or a periodically used area or something permanent like a museum. These spaces are inevitably shared with community, society, and

one's followers. Taking into account the leader's practice, the space, community/society, and the moral-ethical tension, findings show that *leaders in this study exercised moral imagination and resolved a moral-ethical tension by creating spaces representing their values negotiated with community/society through implementation of practice.*

Figure 1, which depicts the sociocultural context for the practice of moral imagination in Bali, illustrates the relationship between a leader's moral-ethical tension, practice, and space. The overlapping circles representing Western and Balinese Hindu mindsets show a typical moral-ethical tension that several leaders in this study experience. The placement of *space* at the intersection of these circles suggests that leaders address a moral-ethical tension by creating space within the intersection of two moral-ethical frameworks by means of negotiating their values with followers, community, and society within that space through their own practice. I will expand on the different components of the model.

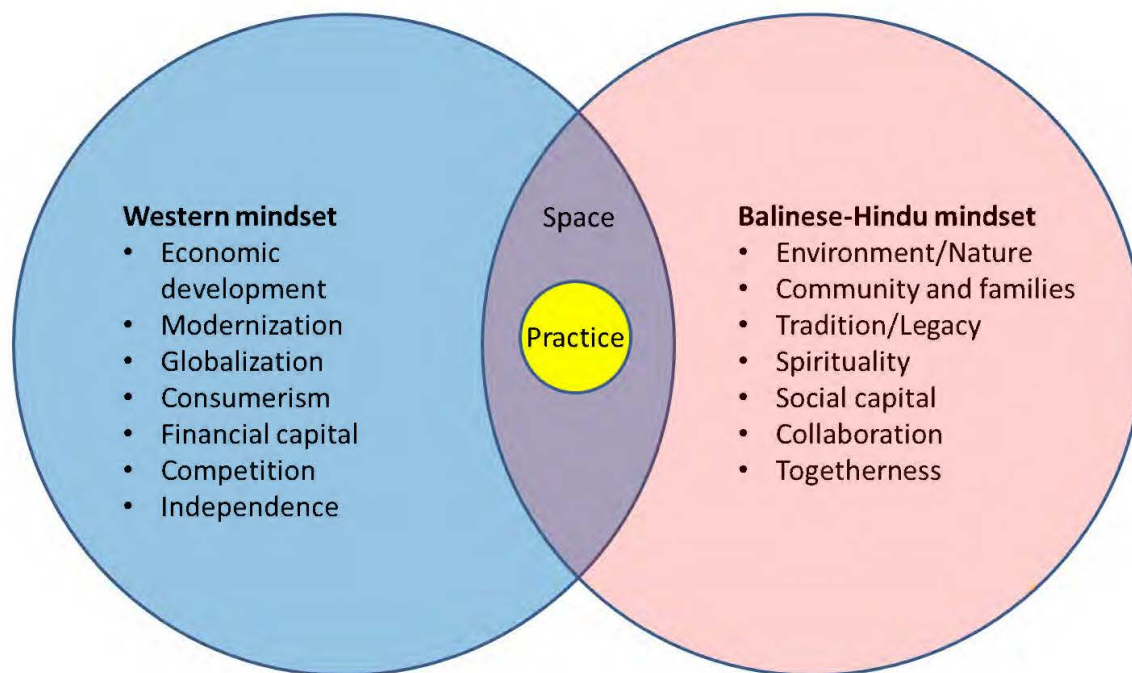


Figure 1. Systems framework of the moral imagination of Balinese leaders.

Moral-ethical tension. Bali was an ideal location to conduct a study on moral imagination because, on the one hand, the population draws from a rich traditional past that guides their spirituality and their relationship with nature and community. On the other hand, there is a consumer-oriented way of life that is being encouraged by tourism, foreign investment, and national policies that focus on economic development. Balinese leaders experience a unique tension that requires them to devise responses that accommodate the multi-cultural context. Leaders in this study wrestled with the question of how culture and the environment might be preserved on an island that receives so much pressure from the outside to develop hotels, villas, and businesses, large and small.

Moral-ethical tensions need not exist solely between Bali and the world. They can also exist within a changing contemporary Balinese culture and society. Some leaders in this study saw the limitations of their own cultural system and worked with marginalized populations such as underprivileged children, women, and the disabled, who were ignored by their own families and the larger social context. Their work, in particular, aims to help Balinese culture and society live closer in line with its own community values, which are historically important to the Balinese.

Dharma and moral-ethical tension. In Hindu cultures and societies, one is taught to consider one's dharma or one's responsibility towards right action. Dharma is similar to the Kantian categorical imperative in the sense that there are absolute principles that one should adhere to for the benefit of society. However, while the Kantian categorical imperative pertains to selecting right action based on reason, dharma is right action based on order under which life and the universe is based and sustained. In the Balinese worldview, the world consists of ordering and disordering forces, which are frequently attributed to Gods and demons respectively

in their religion (Eiseman, 1990). The loss of culture, the degradation of the environment, and the marginalization of the Balinese or certain sub-groups within the culture represent manifestations of *adharma* or disorder that must be restored to a state of order.

Balinese Hindu leaders in this study innately believe it was their dharma to restore order in their people and on the island by addressing these moral-ethical tensions. For the ksatria-born royal family members Dr. Arya Wedakarna and Tjok Agung Krisna Dalem, they adhere to their own caste responsibilities of protecting their people and have found ways through politics and business development to assist in betterment of Balinese culture and society. Spiritual conversations have allowed Agung Prana and ZANZAN to find their paths to restoring the environment and helping people be more mindful and aware about its importance to humanity. Community leaders Putu Suriati, Pande Putu, and Ibu Sari recognize the marginalization of underprivileged children, women, and the disabled as a different form of *adharma* and have attempted to restore dharma through providing these individuals with needed economic resources and emotional support.

Identity and moral-ethical tension. Leaders looked at tradition as an important part of one's own identity. Agung Rai's museum celebrates Balinese cultural identity, its way of thinking and its way of life. He built his museum out of deep concern for how the Balinese were losing their sense of identity in a world that was quickly being transformed as a result of tourism and modernization. Bulan Trisna remarked that legong dance is the pride of every village in Bali and believes that the movements of legong dance tell the story of Bali, ancient Hindu Indonesia, and humanity as a universal whole. She dances to keep its heritage alive. Dr. Arya Wedakarna wants people to remember and reflect upon the Majapahit values which continue to shape Balinese culture, the current Indonesian political system's ideals and symbolism, and other

cultures of other islands that share common ancient history with Bali. He works tirelessly as a political figure and educator to help bring relevance to Bali's role in preserving the traditions and values of ancient Majapahit Indonesia that continue to somehow shape the course of the contemporary Indonesia. For several leaders in this study, moral-ethical tension is an internal conflict as much as it is an external one. The degradation of culture and tradition in a busy, work-driven consumerist reality presents a social challenge where individuals are forgetting the peculiar ideals that shape individuals and communities in Bali. To know oneself is to understand historical ideals that can help one to live meaningfully and purposefully is dharma, which guides the moral imagination of several Balinese leaders in this study.

Moral-ethical tension and sociocultural values. Moral-ethical tension played a critical role in provoking the creative decision-making of leaders in this study. While Balinese leaders in this study generally did not disagree with any of the Balinese sociocultural values that emerged in this study, they prioritized these values differently. Leaders such as Popo Danes, Agung Prana, and ZANZAN were mostly concerned about addressing various aspects of the environment. A second group of leaders including Agung Rai and Bulan Trisna Djelantik focused primarily on preserving and promoting traditional culture. Finally, a third group of leaders including Ibu Sari, Pande Putu, Tjok Agung, and Dr. Wedakarna focused on community and social relationships by creating various kinds of opportunities for marginalized groups such as the disabled, underprivileged children, and women within Balinese society. The sociocultural values of Balinese leaders served to inform how they would enact their practices, develop spaces for interaction, and build a followership through interaction.

Moral Imagination and community/society. Does moral imagination require the consideration and input of others? Can one simply live a morally imaginative life privately away

from society without the help of followers? This requires consideration of the nature of moral imagination and the space in which it operates. As the two words “moral imagination” imply, the concept is related to morality and ethics, which are in turn related to values stemming from culture. Let us first consider the nature of morality and ethics. Ciulla (2004) states,

The study of ethics is about human relationships. It is about what we should do and what we should be like as human beings, as members of a group or society, and in the different roles that we play in life (p.302).

Ethics is, by definition, a social activity where principles of what is right, wrong, good, and bad are collectively decided by culture and society.

Second, our personality and, by extension, our sense of imagination, are shaped by the values transmitted to us by our culture through the vehicle of language. Therefore, we cannot express who we are nor can we demonstrate creative in any form without the help of our culture. Moral-ethical frameworks stem from cultural values, which are, in-turn, shaped by one’s unique lived experience within the culture. A leader’s moral imagination, or the way one goes about addressing moral-ethical tensions between different moral-ethical frameworks in society, is informed and influenced by the thinking of others around them and also has a direct impact on others in some way or form as well.

Leaders in this study were able to generate possibilities and resolve moral-ethical tensions through a process that involved negotiating core values with other members of society through their practice. Moral imagination is actually a relational act that takes place in a relational space.

Practice. In general, theories on moral imagination focus on the uniqueness of practice of individuals and what they create. This study consisted of a unique group of leaders representing

a range of professions. As a result, they have different life experiences and unique practices, including legong dancing, architecture, agricultural production, social entrepreneurship, social work, education, and business management. Leaders employed their practices in ways they saw fit. In some cases, the aim was awareness and appreciation for culture—for example, using legong dance, ancient farming practices, and religious traditions to help others around them to understand. In other cases, leader's directly intervened in the lives of followers in order to create opportunities that introduced change into their lives—for example, providing education, emotional and moral support, and new financial opportunities.

How does one respond to the challenges of moral imagination by negotiating values with community/society? The answer seems to depend on the resources of the leaders—their skillsets, their network, their own economic resources, family economic resources, and even their social position and political power. In this study, three types of approaches to practicing moral imagination emerged—an adaptive approach, a blending of approaches, and the development of fresh, new approaches. These approaches represent different ways of negotiating values with community and society. Table 11 summarizes the three approaches that emerged and how leaders in this study used them to negotiate their personal values.

Table 11

Approaches for Negotiating Values with Community/Society

Adaptive Approach	Blending Approaches	Fresh, Novel Approach
Preserve or defend one's values in competition with other values in a particular space	Seek compatibility with one's values and other values in a particular space	Introduce/re-introduce one's values into a particular space

Adaptive approach. Certain leaders in this study took an approach to moral imagination that involved adapting a value to the situational context. Popo Danes and Arya Wedakarna

consider the limitations of their power, and this particular approach best served to accommodate the situations they were experiencing.

Popo Danes designs hotels and resorts that promote the culture and minimize their impact on the environment. As a single individual, he cannot stop the development of new tourism development or the influx of visitors to the island, but he can humanize tourism by designing and through thoughtful consideration to his personal values of tradition, community, and the environment. In this way, Popo Danes adapts these values to the current reality.

Similarly, Wedakarna understands there are limitations regarding his own political power as a Hindu politician representing the island of Bali in a predominantly Muslim nation where the Balinese represent only 1.5% of Indonesia's population. Therefore, he advocates for a moderate form of political autonomy that also supports nationalist ideology and upholds principles of Pancasila. Adapting values of tradition, community, and nationalism to the political reality of the era of the Republic of Indonesia is his way of politically safeguarding a small but significantly important minority group in Indonesia.

Blending approaches. The blending of approaches represents compromise or a mutual sharing of values. There are some leaders in this study that see compatibility in differences within a moral-ethical tension. In this case, moral imagination is a blending of two or more approaches to create a new approach. ZANZAN is an organic farmer that would like Balinese farmers to farm using the same organic and natural methodologies that their ancestors had implemented, perfected over time, and provided specific guidance to descendants through the traditional Balinese calendar. However, ZANZAN agrees that farming need not be discouraging, backbreaking work. He welcomes modern technologies for composting, plowing, and bio-gas production provided that these methodologies are clean and safe.

Ramia Adnyana is a general manager that is responsible for the economic output of the hotels he manages. However, he believes that Balinese philosophies and spirituality can be used in his management practice to not just encourage the productivity of Balinese employees and to appeal to their motivation of having better next lives but to also infuse the authentic Balinese culture into his organization in such a way that visitors can experience and appreciate it through the practice of the staff.

Somatic coach Janur Yasa is trained in a Western coaching practice that focuses on the integration between body and mind. He sees this concern as being compatible with the aims of Balinese Hinduism and has developed an innovative somatic coaching practice that blends the principles of the coaching with his own ancient Balinese philosophical foundation.

While the forces of westernization, modernization, and globalization have brought unique challenges to the island, there are, nonetheless, certain ways of thinking that have served society well. Modern technologies can, for example, be used in the service of environmental preservation. Moreover, there are ways of thinking that simply have to be accepted. The economic aim of hotels and resorts to meet their targets trumps the spiritual concerns of Balinese employees. Leaders in this study such as Ramia Adnyana, ZANZAN, and Janur Yasa are able to find ways to blend and balance the tension between Balinese Hindu and Western moral-ethical frameworks.

Fresh, novel approach. In some situations, pre-existing approaches are not available. For example, westernization has introduced many problems with no known solutions. It has increased cost of living for local villagers, especially those living in areas that attract Western visitors and expatriates and has instilled attitudes of self-interest at the expense of traditional values that connect people to their communities and their environment among many things.

Moreover, western products introduced into the cultural system such as plastic, dynamite, and pesticides have impacted the environment and the quality of the life of the people.

These sorts of problems demand fresh and different approaches by leaders in this study. In these situations, leaders take the initiative to introduce (or re-introduce) a value into their space as opposed to protecting a value that is in competition with other values introduced by other individuals into the system.

Agung Prana saw the interrelationship between poverty and economic disaster in Pemuteran and worked with the community and scientists to introduce technologies that would regrow coral in Pemuteran and introduce a new form of community tourism that would financially incentivize the local community to protect the environment. His practice combines concern for several values of importance to him—the environment, community, and spirituality.

For Trissyana Angelina, Bali Mandara High School is a new school that was established by the provincial government to train and develop talented and gifted underprivileged students. Developing strategies to fund and provide the delivery of an innovative educational curriculum has led her to develop a series of initiatives such as cultural and professional exchanges with other schools that implement the Cambridge system and other international promotional and educational opportunities that provide children with the opportunity to show their Balinese culture to prospective donors through English communication practice and cultural performance in places as far away as Dubai. Trissyana's approach to developing unique programming for Bali Mandara High School creates opportunities for her to inspire her personal value of global citizenship in her students.

Moral imagination and space. Leaders in this study acted and operated in spaces of which they defined. Members from community/society can enter these spaces and be influenced

by the leaders' values in the process. Bulan Trisna Djelantik uses studio space to work with her dancers so that they can practice their form as well as learn her choreography and her philosophy on dance. She also arranges to obtain performance space to showcase the art of legong to a curious public. Agung Rai's museum is a special space designed to preserve the Balinese cultural system. ZANZAN's eco-retreat is a space to educate locals and foreigners around organic living and eating.

In this study, spaces were constructed to nurture and develop communities of followers and/or to generate dialogue between groups around leader values. Examples of how leaders constructed spaces to develop followers included Ibu Sari's PKP Women's Center and Putu Suriati's Senang Hati Foundation for the disabled. Examples of spaces intended to create dialogue included Agung Rai's ARMA and the performances of Bulan Trisna Djelantik.

Spaces are important because they hold the values of leaders in this study. Leaders used their spaces with great intention. While this study focused on the unique morally imaginative practice that Agung Prana devised to save coral and help villagers, space was also important to Agung Prana who took his followers to a temple at night to pray so as to put them in a more reflective state of mind before engaging them about the state of the environment and the opportunities of community tourism. The ARMA, which Agung Rai conceived of at the age of 20 and took the course of many years to build, reflects the traditional past through its land, its architecture, its fabrics, its paintings, its dance, and its music.

This conceptual framework on moral imagination considered many aspects of how Balinese leaders in this study intervened, including addressing a moral-ethic tension, creating a space to hold one's values, and negotiating one's values with followers, community, and society. While this is not a generalizable study regarding moral imagination and leadership, this

exploratory cross-case analysis provides a modest starting point and sheds some amount of light on the process of moral imagination and its complexity.

Comparing findings with other scholarship on moral imagination

Findings from the review of literature on moral imagination show that there are many differences in how theorists treat the concept. For example, Werhane (1998) strictly considered how one can be creative in their reasoning while Fesmire (2003) and Lederach (2005) explore other aspects such as the process of idea development and the serendipitous path to fruition. Ideas on moral imagination clustered into five areas—perception, intentionality, creativity, interaction, and action. It is my intention in this section to revisit what theorists had to say about the process of moral imagination and make some comparisons to what this study’s data revealed.

Perception. Lederach (2005) stated that being able to see deeply involves the strategies of *peripheral vision*, or seeing a broad picture as opposed to narrowly focusing on symptoms of a problem; *paradoxical curiosity*, or being able to move beyond this-or-that, “dualistic categories of truth”; and *simplicity*, or being able to distill the essence of a complex scenario in a manner similar to how a poet might condense an experience with nature into a three-line haiku poem. According to Fesmire (2003), *perceptiveness* involves, not just the ability to recognize, acknowledge, and pick out certain salient features of a complex situation, but also the ability for the moral artist to *emotionally* respond to a situation.

Many leaders in this study demonstrated Lederach’s (2005) descriptions of moral imaginative perception as peripheral vision and paradoxical curiosity. Agung Prana’s ability to see the inter-relationship between environmental and social problems demonstrates the sort of peripheral vision discussed by Lederach. Other projects that demonstrate peripheral vision include Tjok Agung’s business development projects for systemic change in Ubud, Trissyana

Angelina's approach to developing unique educational opportunities that also raise international awareness for potential funding, Ibu Sari's comprehensive program of activities for women, Pande Putu's social movement around helping children and protecting nature, and Wedakarna's Satyagraha movement aimed to protect and preserve culture through economic autonomy and encouraging education and entrepreneurship.

In addition, Agung Prana demonstrates Lederach's (2005) notion of paradoxical curiosity in the way he was able to see tourism as both a culprit and as an opportunity to educate visitors coming to Bali. Similarly, Bulan Trisna's choreography is guided by tradition but also personally unique creative insights of her own, Tjok Agung's business strategy can bring desired collective social benefits rather than economic competition between business owners and Ramia Adnyana's management practice can merge capitalist and traditional insights and concerns in the work environment. These examples demonstrate how leaders in this study went beyond simple black and white understandings and see textured, nuanced understandings that led to new and different possibilities.

As Fesmire (2003) suggests about the process of moral imagination, leaders in this study were strongly emotionally affected by their perceptions and deeply motivated to commit to their work. Agung Prana experienced deep pain and sadness for the destruction that was happening at Pemuteran, but he also resonated with the feelings of hunger and the suffering of the villagers responsible for the destruction. Ibu Sari empathized with other Balinese women and their challenges living in a patriarchal society. Agung Rai was saddened that the Balinese losing access to their past. Pande Putu experienced a sense of injustice at how the needs of rural children living in the Kintamani highlands were being ignored by the government and society. However, what this study on moral imagination also suggests is that values frame people's

emotional perceptions and understanding of the situation and how they choose to intervene in complex issues that demand some sort of original action. The emotional resonance was expressed in leaders' felt connection to certain communities, their spirituality, their connection to nature, and their reverence to their ancestors and their past.

Unfortunately, this study's data cannot confirm or disconfirm Lederach's (2005) assertion that moral imagination involves the ability to simplify one's complex experience of the world. It seems reasonable to believe that the Balinese, who have historically been close to nature, might possibly possess a capacity or way of thinking that involves simplifying one's complex experience. Further research on this aspect of perception in moral imagination is warranted.

Creativity. Patricia Werhane (1998) identified three types of imagination—reproductive, productive, and creative imagination. Interestingly, this study revealed three types of approaches to practicing moral imagination—the adaptive approach, the blending of approaches, and the development of a fresh, new approach. Similar to Werhane's analysis of creativity in moral imagination, my analysis of leader practices reveals that some leaders were more flexible (or had more flexible options to exercise) than others. The adaptive approach is certainly the least flexible of the three different approaches while a development of fresh, new approach is the most flexible.

Fesmire (2003) argues that moral imagination involves a certain kind of skill, or the ability to generate a vast number of possibilities while working within the confines of a limiting set of rules and finding the one approach that accommodates a given situation. In addition, Lederach (2005) and Fesmire (2003) also describe experiential and experimental action, or learning by doing, as being an important artistic component of moral imagination. In particular,

Lederach mentions the importance of serendipity and the ephemeral nature of morally imaginative possibilities.

Unfortunately, this study was not able to confirm or disconfirm some of these curious insights regarding experiential and experimental action as described by Lederach (2005) and Fesmire (2003). The lack of available data might be due to the nature of the interviews which were targeted towards understanding the general nature of moral imagination, not the specific cognitive processes related to idea generation and experiential learning in creative decision-making. Moreover, my time as a researcher was limited and this subject matter requires significantly more time to be spent with the study participants than was permitted.

Nonetheless, it seems reasonable to believe that several participants in this study would have tried out possibilities, experienced setbacks, and also had serendipitous experiences that informed the direction of their work. Agung Prana received much spiritual guidance and insights in times of sleep. Moreover, his ability to form a partnership with European scientists who had the technology to regrow coral is conceivably a serendipitous experience that led to his work in Pemuteran. Bulan Trisna Djelantik, who identifies as half-Dutch and half-Balinese, remarked that her Western side is quite rational, but her Balinese side is quite spontaneous in such a way that she was inclined to go with the flow and to allow things in her life to happen. How might she have combined these radically different ways of seeing and understanding in the development of her work as an educator, performer, choreographer, and as a historian of the dance? There is opportunity to follow-up with these individuals and to gather more in-depth information about their morally imaginative processes using a narrative inquiry approach to qualitative research, which might better suit understanding of one's experiential learning process and experimentation with different sorts of possible actions.

Intentionality. Moberg and Seabright (2000) assert that individuals engage in creative interventions if they believe they have the competence and social support to complete the task. While there were certain individuals such as Agung Rai and Bulan Trisna Djelantik who have a strong sense of their own competence as individuals, in this study, several Balinese leaders such as ZANZAN, Pande Putu, Agung Prana, and Putu Suriati take risks and choose to do things that are much too big for them to do on their own and enter into their work knowing that they would be fully supported by God and by their communities. Their intentionality was informed by their spirituality and also a sense of responsibility to their community and to future generations as well. A belief in karma seemed to strengthen their sense of intentionality. This study confirms that values were important to Balinese leaders in helping them to establish intentionality to do highly challenging work and that people's limitations in terms of their skills, abilities, and resources do not necessarily stop these leaders from taking action they believe they need to take.

Interaction. Moberg and Seabright (2000), Fesmire (2003), and Lederach (2005) all suggest in their scholarship that interaction with others is important. Moberg and Seabright identified three processes by which one can interact with others—through telling and selling, telling and listening (promises refinement), and collaborative problem solving. Fesmire (2003) emphasizes artful communication in the form of good perspective taking and effective framing of problems through highlighting and hiding (emphasizing and de-emphasizing information). Lederach (2005) takes a different approach and emphasizes building up personal networks to enable one to gain access to influential ideas. For the most part, these scholars emphasized the importance of quality verbal communication to others.

In this study, there was less of an interest on the part of Balinese leaders to be persuasive, good communicators. Agung Rai had actually stated that the best thing to do to enlist the help of

others was not to persuade, but to show them a possibility available for them. Several leaders preferred to rely on actions that articulate their viewpoints and provide good examples for followers to learn from. Some of these examples include Agung Rai's ARMA museum, Bulan Trisna Djelantik's legong dance performances, Popo Danes' architectural projects, and ZANZAN's organic farming and eating practices. A balance between thoughts, words, and actions emphasized by the philosophy of Tri Kaya Parisudha helped to provide Balinese leaders in this study with a range of choices to work with in their interaction with others.

The importance of sociocultural values in moral imagination. Overall, in examining study findings in relationship to the literature on moral imagination, what this study does seem to reveal is that leaders were motivated by their primary values of living life harmoniously and to do what was necessary and in accordance to their dharma as opposed to being original, creative thinkers, which understandably reflects the preoccupation of Western scholars of moral imagination. Values such as nature, community, tradition informed how leaders perceived their sociocultural context. Values such as a concern for karma, a need to provide for future generations, and one's relationship with spirit or God served to inspire a unique sense of courage and passion that allowed leaders to establish and sustain their intentionality. Finally, values combined with specific professional expertise shaped the nature of the possibilities that were generated in this study—a museum, an eco-retreat, coral restoration, community tourism, eco-friendly traditional architecture, and so forth.

Limitations

There are limitations in this study with respect to its (a) generalizability, (b) level of depth, (c) and my own competence as a researcher.

Generalizability. This exploratory cross-case analysis seeks to understand how sociocultural values of Balinese leaders inform their morally imaginative decision-making process and not to measure, explain, or predict. The intention of the study was not to be generalizable within the Balinese population of leaders or within a broader population. As a cross-case analysis, the study was specifically interested in comparing and contrasting the sociocultural values and the creative decision-making processes of 13 Balinese leaders who experienced a unique moral-ethical tension and addressed the tension in a way that accommodated the situation appropriately.

While this study lacks generalizability, it may open the door to further inquiry into the process of moral imagination in either individuals living in Bali or other specific populations. This study might even inform the development of other potentially generalizable quantitative studies. This exploratory study provides a modest starting point for understanding a process as complex as moral imagination.

Level of depth. My ability to probe more deeply was limited by time, social protocol, and the lack of anonymity and confidentiality of study participants. These factors are subsequently discussed in the following paragraphs.

Time. This study focuses on the different types of moral imagination and specific aspects of leader decision-making such as their perception, establishment of intentionality, interaction with others, and their style of taking action. However, the morally imaginative decision-making process is quite complex. Scholars of moral imagination have much to say about the creative process of moral-ethical decision-making. Unfortunately, there was simply not enough time available in the interviews to capture the subtle details of generating possibilities (Fesmire, 2003) and taking advantage of serendipitous opportunities (Lederach, 2005). Such deep understanding

of cognitive and meta-cognitive process would be better revealed using follow-up interviews of a narrative inquiry approach to research.

Social protocol. Several individuals in this study have prominent social standing and/or are highly regarded by Balinese society for the significance of their work. As an outside researcher, I was compelled to be respectful towards my interviewees for taking time out of their schedules to meet with me and to be understanding and mindful of any negative repercussions that might result from the interview. There are limitations as to how deep I was able to probe and without violating social protocols designed to ensure mutual respect between individuals.

Lack of anonymity and confidentiality. Research participants were informed that confidentiality in this study could not be guaranteed, that their real name would be used, and that the results of this research project might be made public and information quoted in professional journals and meetings. They were also informed that anything they said during the interview would be attributed to them. Moreover, they were informed they were able to request that any or all answers to interview questions be reported anonymously or even not at all. Although no participant requested anonymity or for the data not to be used at all, participants may not have been fully transparent given lack of anonymity and confidentiality.

Limitations of the researcher. As the primary research instrument of this study, I must take into consideration my own limitations as a researcher. Challenges include managing my biases and my limited knowledge and understanding of a complex and highly developed civilization due to my status as an outsider of the population I'm studying.

Managing researcher bias. It is natural for a researcher entering a different and unique situational context to bring in their own set of biases and assumptions. Such biases or assumptions may be accurate or inaccurate. My personal biases about Balinese culture are

primarily informed by what other Westerners have written about the Balinese and my own lived experiences as a Chinese American in my thirties who has a somewhat cynical perspective regarding American domestic and foreign policy. I chose to spend fourteen months of my life living in a different culture researching individuals who I had believed held values that were similar to my own. I also presumed my sample population to be creative, morally imaginative individuals. As a researcher, it was necessary for me to ensure that my own biased viewpoints with respect to the Balinese and their culture did not greatly affect the manner in which I reported my findings.

Bias was managed using a combination of different strategies. First, I aimed to confirm beliefs and understandings of interviewees through brief member checking during interviews and scheduling follow-up interviews on an as-needed basis. Second, I relied on a process of triangulation that included comparing interview transcripts of the 13 interviewees to each other and looking for emergent sociocultural values that commonly occurred as a means to validate authenticity of cultural experience. Third, I also relied on a committee review process consisting of experienced researchers who would be able to assess the level of bias in how I reported my findings. Fourth, memo writing was used as a personal strategy to critically reflect on how my writing best represented the voices of my participants. Through relying on these strategies of member checking, follow-up interviews, the triangulation of data, committee review of findings, and memo writing, I believe that I have effectively managed and mitigated my own biases as a researcher.

Outsider status. I regard myself as an outsider. Therefore, there are limitations regarding my own competence. First, I am not privy to the intimate workings of Balinese family life and the rich, intricate details of Balinese philosophy, culture, religion, and art, all of which influence

each other within the larger social system. Not having these subtle insights into the culture presents opportunities where there is potentially significant important information I am not able to report due to lack of cultural competence. Lack of cultural competence also inevitably creates a certain amount of social distance between the interviewee and me that may further inhibit collection of data.

Second, I am not a proficient speaker of either Indonesian or Balinese. Therefore, there is are limits as to how deep I am able to probe as a researcher communicating with interviewees in English. My limited linguistic ability to communicate in Indonesian and/or Balinese languages proved to be somewhat of a barrier in terms of the quality of data I received from study participants who spoke English as a foreign language with a relatively lower level of confidence and fluency. Had I been able to communicate in Indonesian or Balinese fluently, I believe I would collect data that might better capture nuances and complexities with greater and more accurate description.

There was one particular individual, Putu Suriati, for which I did provide an interpreter for the interview. This created a situation where I had to rely on the interpreter's understanding of Senang Hati founder Putu Suriati. Moreover, the translator's capacity to speak English and to professionally translate was limited as well, although he was more fluent than the interviewee. Thus, it was a challenge for me to capture the full brilliance of a disabled artist who built a community for the disabled.

While there are definite challenges associated with being an outside researcher, it should also be noted that having outsider status is not necessarily a detriment to this study. Cultural differences and challenges also present opportunity to examine critical issues related to moral imagination that might be easily overlooked if I were an insider researcher. Because I am not so

deeply embedded in the culture, I could more objectively identify the uniqueness of how interviewees think and act that stem from the sociocultural values that were accessible to them. In this sense, having American and Westernized values served me well because the stark differences between our approaches to seeing the world and responding to what we see and their approaches to seeing and responding prompted critical reflection that allowed me as a researcher to recognize and analyze their values.

I have attempted to address my status as an outsider to the best of my ability by attempting to participate in this culture whenever I have the opportunity to do so. Investigating sociocultural values of another culture requires more than merely the reliance on interview transcripts. There is a certain amount of personal investigation of the cultural space that is needed. During the course of the last 14 months spent researching and writing this dissertation study, I have visited and lived in several Balinese villages of friends, participated in village ceremonies and meetings, formed great relationships, and have managed to develop a general understanding of Balinese culture that could be used as a basis to compare my findings from the interview transcripts to assess accuracy. Such experiences provided clues that helped me to determine what sociocultural values are important and of relevance for Balinese. For example, the notion of Tri Hita Karana was discussed quite frequently in the course of many conversations with members of the local community. Thus, if interviewees mention Tri Hita Karana directly or any of the Tri Hita Karana components of harmonious relationship with nature, community, or spirit/God, then I intuitively knew as a researcher that coding for these kinds of concepts most likely accurately reflects their way of perceiving the world in which they live.

The intention of this research was merely exploratory, attempting to understand primary sociocultural concerns for Balinese leaders, their morally imaginative interventions, and their

processes of developing and executing morally imaginative interventions. Given the limitations of this study's generalizability, sampling, level of depth, and my limitations as a researcher, this study, nonetheless, provides a solid foundation for further research into how Balinese leaders use their sociocultural values in their creative decision-making.

Implications for future research

Findings from this exploratory study open up other avenues for further research in the following areas: (a) more diverse perspectives in Bali (b) the intersection between Balinese sociocultural values and moral imagination, (c) more in-depth examination of the process of moral imagination, (d) moral imagination in other populations and (e) research in the new area of eco-leadership. I will discuss these implications in further depth in the subsequent paragraphs.

Further research on more diverse perspectives in Bali. While maximum variation was the intention of this study in order to provide the widest possible range of perspectives and gather the richest possible understanding of creative decision-making, there is opportunity to gather an even more diverse set of perspectives and paint a more complete picture of moral imagination in Balinese leaders. Women were underrepresented in this study, representing only four of the 13 individuals. Based on my interview with Ibu Sari who started a women's center in Tegalalang, I am inclined to believe, given different traditional roles and responsibilities, Balinese women leaders would conceive social values and enact moral imagination in ways that might be significantly different from Balinese male leaders.

In addition, this study lacked representation in certain important fields such as science or engineering and also traditional community roles such as subak (water management system) or banjar (community) leaders. Interviewees working in a science- or engineering-related field might provide an interesting perspective on how one can combine rational-scientific thinking

with esoteric Balinese philosophy. Furthermore, how traditional leaders in a subak system or banjar community function in a contemporary context might provide an interesting perspective as to how traditional community roles shift to accommodate the contemporary context.

Further research on Balinese sociocultural values and moral imagination. Balinese Hinduism is an immensely rich philosophical and religious tradition that informs the moral imagination of leaders in this study. This open-ended exploratory study revealed that a relationship with nature, community, and one's spirit is particularly important for leaders in this study. There is opportunity to deepen understanding of each one of these values and how these values are ingrained into the worldview of Balinese leaders. What unique cultural experiences and practices reinforce their understanding of nature, community, or spirit? How do Balinese leaders define and explore these concepts for understanding? Further studies using qualitative methodologies of narrative or phenomenological inquiry would facilitate such understanding. Many individuals in this study would make rich case studies in and of themselves, but cross-case analyses would offer unique and different perspectives and comparative understanding that would further understanding of concepts that have emerged in this study.

Further research on the process of moral imagination of Balinese leaders. This study attempted to use interview data of Balinese leaders to validate existing theories of moral imagination presented by Kekes (1991), Werhane (1998), Moberg and Seabright (2000), Fesmire (2003), and Lederach (2005). It attempted to map out possible decision-making routes that leaders in this study had taken so as to elucidate practices that helped them to intervene in their situational contexts and to also exercise their interventions. However, more depth is needed. How do leaders engage the process of struggle? What options did they perceive to be available? On what basis do they select one option over another? How do they experience and overcome

personal limitations? How do leaders learn their way through a situation? How do they make and then learn from mistakes? How do they deal with ambiguity within the process?

While scholars love to analyze and expand upon the intricacies of creative and imaginative decision-making, these are also moral-ethical quagmires where leaders inevitably deal with undesired, unintended consequences. Ethical challenges of leaders might involve understanding how leaders deal with competing influences such as acquiring financial capital, personal self-interest, and limitations in one's political power. These complex knots illustrating the dark side of moral imagination would complement findings from this study and provide a more balanced, richer understanding of leaders in this study. There is opportunity to delve deeper into complexity by investigating the cognition and metacognition of Balinese leaders' moral imaginative processes.

Further research on moral imagination in other populations. Moral imagination is a context dependent activity. How might the process of moral imagination work on another island in Indonesia, another country in Southeast Asia, or in a Western country like Canada or Germany? There are opportunities to work with other populations. A similar study to this one conducted with another population might reveal similarities and unique differences in the process of moral imagination. Are there possibly aspects of moral imagination that transcend cultural barriers and differences? Further research into other populations might help us to understand the answer to this question.

Within Hinduism, there are many denominations and variations of beliefs based on many ancient texts. The Balinese practice a unique form of Hinduism that is blended with Buddhism and Malayo-Polynesian animistic beliefs. If this study were replicated in another Hindu society such as a region in the country of India, it might be of interest to know if similar or different

values emerge from interviews with study participants. The philosophy of Hinduism is immensely rich, and it would also be useful to know how Hinduism as a whole shapes the mindset of leaders who subscribe to this system of belief.

Furthermore, there is also an opportunity to compare Balinese leaders with leaders from another tradition that is closely related to Hinduism such as Buddhism, Sikhism, or Jainism. What ways of seeing and understanding the world might be shared in common? Where might there be differences in values and beliefs? How do those differences influence the way people respond? A cross-cultural comparison with Buddhist areas such as Thailand, Tibet, and Taiwan might prove to be interesting.

The world as a whole seems to become increasingly westernized at the expense of the rich diversity of cultures on Earth. How might different leaders in non-Western cultures and developing countries confront the situation of westernization, globalization, and modernization? What compromises are leaders from other cultures willing or unwilling to make? What aspects of the traditional system matter? What do acts of moral imagination reveal about who we are as people? This study serves as a starting point to help us begin the process of asking provocative questions that focus on non-Western cultural groups that are culturally impacted by Western ways of thinking.

Eco-Leadership: A new paradigm for leadership studies. Western (2008) argues that how we understand and think about leadership has changed over the course time. Three discourses of the past include the leader as the controller of the machine, the leader as the therapist, and the leader as the Messiah. The new leadership discourse is what he has coined eco-leadership, characterized by (a) connectivity and holistic thinking in terms of how we relate to one another as a global community and to the natural world, (b) a concern for “acting ethically in

the human realm and with respect and responsibility for the natural environment,” and (c) and acknowledgement of “the human spirit, the non-rational, creativity, imagination and human relationships.” (p.196). Western cites numerous studies that support a trend to a broader systems approach to understanding leadership.

What Western (2008) refers to as a new way of understanding and discussing leadership is actually a return to an old, ancient way of thinking that is characteristic of many indigenous cultures including the Balinese of Bali, Indonesia. I would argue that the Balinese and many other indigenous communities in diverse settings such as Australia and the Americas have been practicing their own version of eco-leadership for well over 1500 years. The connection to community, nature, and spirituality (components of the sacred Balinese Tri Hita Karana) are repeatedly addressed in this study and undoubtedly inform the leadership practice of Balinese leaders from various walks of life on the island as the findings from this study contend. Western argues that this move to people being more environmentally conscious and community-oriented has much to do with recent events in history. He also argues that we have finally understood that not factoring social cost of environmental degradation in economic production represents a serious problem that threatens the balance of our ecosystem. As a result of recent economic crises, we are more reliant and dependent on one another. This study represents a valuable contribution to the new eco-leadership discourse. It covers how the Balinese relate to nature, their communities, and their unique spiritual and holistic perspective. Studying the Balinese will better position us to understand how to take a more holistic, systems approach to the study of leadership.

Significance

What can the Balinese teach us about moral imagination? Western societies are technologically advanced and are reliant on consumer-driven economic cycles to maintain a relatively high standard of living. As Westerners, we are steeped in this capitalist paradigm. Furthermore, leadership education and scholarship in the West reflects capitalistic concerns for economic productivity, efficiency, and the production of financial capital, often at the expense of developing social capital (community relationships) and preserving natural capital (maintaining the balance and aesthetics of the environment). Leadership education often falls under the domain of human resource departments in many organizations. As human resources, we are essentially viewed as commodities used to generate financial capital. Is it a great wonder as to why many people in organizations hate their jobs and experience stress, anxiety, confusion, and depression on a daily basis? Corporate managers desperate for answers rely on leadership education as a way to treat these symptoms, but perhaps the problem goes much deeper than that. Many organizations do not change because they do not have access to other ways of thinking that could heal their employees. The Balinese operate on a set of philosophical principles that encourage spirituality, ethical behavior, creativity, and contemplation of life purpose. An understanding of Tri Hita Karana, Tri Kaya Parisudha, and karma pala can help us rethink who we are and who we can be as people.

Tri Hita Karana. The Tri Hita Karana doctrine provides a way to organize one's reality in a way that centers around three fundamental relationships with nature, community, and God/spirit. We as Westerners struggle with understanding these specific concerns because we are immersed in our consumerist worldview which defines everything from our work goals to even

how we spend our leisure time doing things like dining at restaurants and shopping with family and friends.

In particular, we ignore discussion of spirituality in professional working environments because we want to be politically correct, and we cannot distinguish spirituality from religiosity. Yet, Balinese leaders such as general hotel manager Ramia Adnyana know that having a relationship with spirit or higher energy gives people a sense of purpose and calmness that is needed to be formidable human beings capable of doing any sort of work that demands significant energy and productivity.

Nonprofit foundations are known to spend considerable amounts of energy engaged in grant writing and fundraising projects for social change. This is a reflection of our core assumption that money is necessary to accomplish significant tasks in the world. Yet, Balinese leaders in this study such as Anak Alam founder Pande Putu intuitively know that social capital or community relationships—not financial capital— is what makes real change possible in culture and in society.

Finally, as Westerners, we place so much emphasis on modernization and technology. We do not think about nature and how our activities impact our planet. While we are also trained to see the world as a place to be exploited for financial gain, for the Balinese, the relationship with nature is recognized to be sacred because they see nature as a force that takes care of them and satisfies their basic needs for food, air, and water—ensuring continuation of human life.

The Tri Hita Karana concerns the human need for happiness by prescribing we have a harmonious relationship with nature, community, and God/spirit. If leadership practice could revolve around cultivating these important basic fundamental needs of followers, perhaps we

could then develop leaders who are holistic thinkers; communities that are dedicated, collaborative, and effective; and populations that are visionary and aspirational.

Tri Kaya Parisudha. Another important Balinese concept of importance is Tri Kaya Parisudha: harmony, alignment, and purity of one's thoughts, words, and actions. As Westerners, we tend to focus on communication style and rhetoric as being paramount qualities of leadership and privilege talkative socially extroverted personalities to the extent that moments of silence and contemplation within a group discussion can provoke anxiety and discomfort for many of us. There are many intelligent, well-educated individuals who are put into positions of leadership for having great ideas and insights to work with. However, they may not be effective in developing followership because they are extremely over-reliant on verbal communication of ideas based on theories and complex logic and reasoning. Naturally, this tactic presents many opportunities for gaps in understanding between leaders and followers as well as for disagreement.

Leaders in this study demonstrate that words are to be balanced and aligned with one's thoughts and actions. One must not only clearly communicate what one thinks but also act in accordance to what one believes. Leaders in this study communicated effectively through creative actions that garnered attention and also provided great examples for their followers. They did not necessarily rely on persuasion and argumentation to achieve their intended outcome of gaining followership. ZANZAN and Bulan Trisna Djelantik demonstrate the beauty of organic farming and legong dance. Agung Rai's museum shows people the value of Balinese culture that is quickly being forgotten in a changing sociocultural milieu. The expressions that actions speak louder than words and that talk is cheap does ring true for these Balinese leaders. By incorporating Tri Kaya Parisudha into the areas of leadership education and practice, perhaps we

can develop our populations to be more authentic and mindful of the discrepancies between thoughts, words, and actions; able to build followership through example and practice that is more helpful and useful to other individuals than esoteric theories and arguments; and equipped with a repertoire of creative actions that reflect and punctuate thinking and reasoning.

Karma pala. A belief in karma pala acculturates Balinese leaders in this study to thinking about the quality of their actions and the consequences those actions bring to others, to the world, to themselves, and even to their reincarnated lives in the future. Like Popo Danes who is careful about not taking on projects that have negative repercussions to the environment, there is a need to think about the consequences of our actions within the larger system. Karma pala is more than just an esoteric religious concept of Hinduism. It can help us to practically see and understand complex situations happening over time clearly and effectively. Karmic thinking can facilitate our moral imagination. If we as leaders in the West could be more oriented toward karmic thinking rather than towards the psychological needs of ego at certain given moments, how might we be more effective in our practice? How differently might we act if we could be more centered and reflective and also accepting of the situation that has been created by our own actions and the actions of others?

This dissertation most certainly invites us to adopt a different worldview. It shows us how we might be able to lead if we had a more holistic perspective about the world through a connection to nature, community and spirit; a connection to our thoughts, words, and actions; and a connection between our actions and the results they bring. Western-style organizational leadership practice and scholarship does not often concern these things and focuses primarily on economic productivity, a value that has been given to us by our culture and society. While employees at large organizations might value prosperity for their organizations and the job

security and financial bonuses that result from a company being disciplined and economically productive, it is apparent that this is not what really brings people together or inspires them.

At its very worst, I believe a focus on economic productivity in either leadership or management education potentially inspires self-interest, personal greed, and disregard for others. If we could see ourselves as connected to our communities and our environment and employ other supporting values such as karma and dharma (moral purpose), how might we lead differently? Balinese leaders in this study led using big meanings or meanings that are fundamental to human experience. What possibilities might come to us that were not possible before if we could give ourselves permission to use big meanings within our leadership practice?

Implications for teaching the process of moral imagination. In an increasingly complex world where cultural systems collide, there is a need to develop innovative possibilities that accommodate a given situation. Rectifying Bali's past with its present is a concern for many Balinese leaders in this study. This study documents how Balinese leaders work with practices, spaces, followers, and values to impose suitable creative change in the world. It provides a framework that maps out how one can intervene in their sociocultural context. There is opportunity to learn from how these leaders develop appropriate interventions of their own choosing.

Values and moral-ethical tensions. Balinese leaders in this study exercised moral imagination and leadership through their values by addressing moral-ethical tensions of various sorts. How leaders engage in creative decision-making is an interesting subject matter to me and other scholars of moral imagination. However, *how* is not the question that leaders of this study ask. On the contrary, it is a question of *why*. Leaders in this study were provoked by moral-ethical tensions they were experiencing and sought to create spaces and situations that more

favorably aligned with the values they deeply held through practice. Values played an important role in guiding their creativity. Moral imagination results by having a relationship to the world and determining what values one needs to live in the world. When one has clarity over their values, they then are able to address a moral-ethical tension, which provokes confusion and disorientation and mandates resolution. There is opportunity in leadership education to devise practices that encourage individuals to think about their values and to intuitively recognize moral-ethical tensions as they emerge in their lives.

Exercising moral-ethical creativity. Findings from this study suggest that moral imagination is more than just a creative practice of some sort. There is consideration for values, the moral-ethical tension, the space that one creates to hold values, and the development of followership. Values were fundamentally important to leaders in this study, and moral-ethical creativity involves one's ability to negotiate with culture/society for the values that one wants to hold in one's space of influence. There is opportunity to develop morally imaginative leaders by developing practices that teach one how to develop and use their practices in service of their values, how to create shared spaces to hold their values, and how to build followership around their values within these spaces.

Intentionality. Intentionality is undoubtedly an important aspect of moral imagination. Certainly, concepts such as karma and dharma helped leaders in this study to transcend fears and establish a sense of responsibility to their work. Moreover, a relationship with spirituality helped some leaders to commit to their work and also to sustain it. The experience of spiritually inspired work was described by some leaders in this study as fearlessness, serenity, and full engagement in the work. Individuals from other cultures need not have these same motivations, but clearly one's values and beliefs, in particular, one's spiritual beliefs, can provide one with significantly

needed levels of motivation. There is opportunity for practitioners and educators of leadership to consider how values can help people to be more intentional and committed to their creative thinking process.

Interaction with community. Moral imagination, by its very nature, is not an independent activity. It requires negotiating one's values with community/society within a shared space and finding ways to spread one's thinking by expanding the space. Leaders in this study were generally reliant on their communities in their work and, in some cases, worked out partnerships and agreements with others to get work done. This was not a surprising finding but rather an expected one as the Balinese are well-known for being collective, collaborative, and relationship-oriented. However, in many Western cultures where independence and self-sufficiency are fundamentally important to many people and where perceived needs for financial security trump concerns for community development, there is a need to help others learn to be more integrated into their social system. There is opportunity for leadership educators and practitioners to work with individuals on social and relationship-building skills in order to help them to be more morally imaginative individuals in culture and society.

This dissertation invites us to look into Balinese culture, philosophy, and tradition and to consider how Balinese sociocultural values might be of immense help to our Western outlook and leadership practice. It also aims to help us begin to understand moral imagination from a more general standpoint in terms of how leaders leverage their sociocultural values in their creative decision-making process.

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APPENDIX A**Email Solicitation Letter**

Email Solicitation Letter

From: Alan Yu

Subject: Research Request

Dear _____:

I am a doctoral student in the Department of Leadership Studies at University of San Diego.

I would like to interview you for my study entitled *Indigenous Wisdom in a Postmodern World: An Exploratory Study on the Moral Imagination of Balinese Thought Leaders*.

The purpose of my research is to understand how your social values influence the way you make decisions. A series of interviews with you will help me to better understand your ethical/creative decision-making process as a prominent Balinese thought leader.

You were selected to participate in this study because you are deemed to have made a substantial and original contribution to the Balinese community that involves and/or promotes Balinese culture, and you have addressed a contemporary social issue in Bali through your practice.

There are two interviews involved in this study. Each interview will take 60 to 90 minutes to complete. Please note that, unless otherwise stated, your name will be used in the results and publication of my study. However, your participation throughout the interviews is voluntary. You may choose not to answer questions that I ask you. You may also request that any or all answers to interview questions be reported anonymously.

If you would like to participate in my study, please reply with your consent to participate in this study.

Questions about this study can be directed to me.

Thank you for taking the time to assist me in this research.

Alan Yu

+16197573335

alanjyu@sandiego.edu

APPENDIX B**Research Participant Consent Form**

**University of San Diego
Institutional Review Board**

Research Participant Consent Form

For the research study entitled:

*Indigenous Wisdom in a Postmodern World:
An Exploratory Qualitative Study on the
Moral Imagination of Prominent Balinese Thought Leaders*

I. Purpose of the research study

Alan James Yu is a student in the School of Leadership & Education Sciences at the University of San Diego. You are invited to participate in a research study he is conducting. The purpose of this research study is: *to explore how diverse social values inform the creative decision making of prominent Balinese thought leaders in a variety of fields.*

II. What you will be asked to do

If you decide to be in this study, you will be asked to: participate in 2 private interviews regarding how your social values influence the way you make decisions. You will be audiotaped during the interviews.

Your participation in this study will take a total of 60-90 minutes per interview.

III. Foreseeable risks or discomforts

This study involves no more risk than the risks you encounter in daily life.

IV. Benefits

While there may be no direct benefit to you from participating in this study, the indirect benefit of participating will be knowing that you helped researchers better understand the process of leader decision-making around diverse and sometimes competing social values.

V. Confidentiality

Confidentiality in this study cannot be guaranteed. Your real name will be used. The results of this research project may be made public and information quoted in professional journals and meetings. Anything that is said during the interview will be attributed to you. However, you may request that any or all answers to interview questions be reported anonymously.

VI. Compensation

You will receive no compensation for your participation in the study.

VII. Voluntary Nature of this Research

Participation in this study is entirely voluntary. You do not have to do this, and you can refuse to answer any question or quit at any time. You can withdraw from this study at any time without penalty.

VIII. Contact Information

If you have any questions about this research, you may contact either:

Alan James Yu

Email: alanjyu@sandiego.edu

Phone: +16197573335

Or my Dissertation Chair:

Cheryl Getz

cgetz@sandiego.edu

619-260-4289

I have read and understand this form, and consent to the research it describes to me. I have received a copy of this consent form for my records.

Signature of Participant

Date

Name of Participant (**Printed**)



Signature of Investigator

Date

APPENDIX C

Interview Protocol

Interview Protocol

Introductory Remarks

Thank you for taking the time to talk with me today. I greatly appreciate your help.

*As you know from our conversation in scheduling the interview, this interview will deal with **your perceptions of yourself and your organization, your leadership, your own ways of approaching problems and challenges, decision-making, and so on.** I am most interested in your unique perspective as a leader in your community.*

I would like to remind you that our interview is being audio recorded and transcribed for research purposes. Participation in this study is strictly voluntary.

You reserve the right to withdraw participation from this study at any time.

Generally, your responses will NOT be confidential, and any remarks used in this interview will be attributed to you. You will have an opportunity to review a transcript of the interview. At that time, you may request that certain portions of the interview be kept confidential or, if you wish, not be used at all.

(If applicable: I will be sending you a form that indicates that you have consented to participate in the study. When you receive the form, please sign it and return it.)

Questions

(Interviewee will need a blank sheet of paper and pen to map out decision-making process.)

I. Vision.

- A. What did you want to accomplish?
- B. What, if at all, do you feel is important about your work?
- C. Were there any sort of experiences have you had that led you to this sort of work?
If so, what? If so, how did those experiences impact you?
- D. Do you have any *passions* that inspire your vision? If so, what?

II. Challenges.

- A. Were there any challenges you experienced? If so, what were they?
- B. Describe to me the feelings that go through you when confronted with such challenges.
- C. How have you dealt with those challenges?
- D. What resources did you have?
- E. What resources did you wish you have?

III. Process.

- A. On this sheet of paper, please write down or illustrate what actions you took to get to the vision.
- B. For each action that you have identified on this sheet of paper, describe to me what you were thinking and/or feeling.

IV. Collaboration.

- A. Who helped you to achieve your objective?
- B. How did others help you? What roles did others play in this project?
- C. How do you collaborate with them?
- D. How do you enlist others to join you?

V. Current State.

- A. At this point in time, how do you feel about your work?
- B. What work is left to be done now?

Acknowledgements

I would like to especially thank the following individuals for their assistance in the development of this interview protocol—Cheryl Getz, Associate Professor of Leadership Studies at University of San Diego; Steven Gelb, Professor of Leadership Studies at University of San Diego; Zachary Green, Professor of Practice in Leadership Studies at University of San Diego; Rose Linda Martinez, Professor of Practice in Leadership Studies at University of San Diego; Donna Chrobot-Mason, Associate Professor of Psychology at University of Cincinnati; Gail Fairhurst, Professor of Communication at University of Cincinnati; and Mathew Sheep, Associate Professor of Management & Quantitative Methods at Illinois State University.

APPENDIX D**Books on Balinese Culture and Society**

Books on Balinese Culture and Society

- Barth, F. (1993). *Balinese worlds*. Chicago: University of Chicago Press.
- Gold, L. (2005). *Music in Bali: Experiencing music, expressing culture*. New York: Oxford University Press.
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ENTERED
2014-03-17

Institutional Review Board Project Action Summary

Action Date: March 3, 2014

Note: Approval expires one year after this date.

Type: ☐ New Full Review ☒ New Expedited Review ☐ Continuation Review ☐ Exempt Review
☐ Modification

Action: ☒ Approved ☐ Approved Pending Modification ☐ Not Approved

Project Number: 2014-03-178

Researcher(s): Alan James Yu Doc SOLES

Dr. Gentry Getz Fac SOLES

Project Title: Indigenous Wisdom in a Postmodern World: An Exploratory Qualitative Study on the Moral Imagination of Business Thought Leaders

Note: We send IRB correspondence regarding student research to the faculty advisor, who bears the ultimate responsibility for the conduct of the research. We request that the faculty advisor share this correspondence with the student researcher.

Modifications Required or Reasons for Non-Approval

None

The next deadline for submitting project proposals to the Provost's Office for full review is NW. You may submit a project proposal for expedited review at any time.

Dr. Thomas R. Hermon
Administrator, Institutional Review Board
University of San Diego
hermon@usd.edu
5956 Alcalá Park
San Diego, California 92161-0342

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SIGNATURE PAGE

All applicable signature lines **MUST** be signed. If any required lines are left blank, the application will be returned to the principal investigator.

		Leadership Studies/School of Leadership & Education Sciences (SOLES) 12 February 2014
Researcher (signature)	Department/School and Date	
Alan James Yu	alanjyu@sandiego.edu 619-757-3335	
Researcher (printed)	REQUIRED: email	Phone
	DLS / SOLES	2.19.14
Faculty Advisor (signature) (Only required if PI is a USD Student)	Department/School and Date	
Cheryl Setz	csetz@sandiego.edu 619-260-4289	
Faculty Advisor name (printed)	REQUIRED: email	Phone
n/a	n/a	n/a
USD Sponsor (signature) (Only required if PI is NOT a USD student/faculty. The USD sponsor must be a full-time employee of USD).	email	Phone
n/a	n/a	
USD Sponsor name (printed)	Department/School and Date	
	2/24/14	
School/College IRB Representative	Date	
(ALL applications must obtain this signature, whether your unit has a designated IRB representative or not. Contact the IRB Chairperson if you need guidance.)		
	2/26/14	
Dean or His/Her Representative (signature)	Date	
APPLICANT: THE FOLLOWING WILL BE SIGNED AFTER YOU SUBMIT YOUR APPLICATION TO THE PROVOST'S OFFICE.		
<i>The project described above has been approved by the USD Institutional Review Board.</i>		
	3/3/14	
Chair or Administrator to IRB (signature)	Date	